

AMIENS CATHEDRAL—THE NAVE

ILLUSTRATED LESSONS  
IN  
COMPOSITION AND RHETORIC

BY  
ERLE E. CLIPPINGER  
ASSISTANT PROFESSOR OF ENGLISH  
INDIANA STATE NORMAL SCHOOL



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## PREFACE

THIS book aims to provide more definite directions for a secondary school course in composition and rhetoric than are given in the texts now in use. Primarily, the book has been prepared for the pupil, by the use of theme assignments and illustrations that are related to his experience. Secondarily, it has been prepared for the teacher as a means of economizing his time in the preparation of definite assignments and in the correction of themes. The material has been gathered gradually from classroom work. It has been tested by repeated use in normal school and high school classes; and the theme assignments have been selected because they bring good results.

The book has three divisions. Part One contains about fifty definite assignments for themes with simple discussions of rhetorical theory. Each assignment is accompanied by a list of suggested subjects and an example that really illustrates what the theme should be. Part Two contains the more advanced discussion of special forms of discourse.

Part Three, dealing with grammar, rhetoric, and diction, is intended to supplement Parts One and Two, and should be taught in connection with them. Exercises are given in Part One to aid the teacher in assigning work in Part Three in an order suited to the needs of the students. The careful organization of the material in Part Three will greatly reduce the drudgery of correcting themes. The "Key to Rules in Grammar and Diction," beginning on page 364, shows that the rules are so grouped as to be memorized easily. By placing a rule number on the margin of the theme, the teacher can refer the student to a discussion of his error.

The teacher will determine how rapidly the students should proceed with the work presented in the book. A first year class may profitably give several days to the discussion and to the examples in an exercise such as "Punctuation" or "Modifiers," and sometimes more than one day may be given to the preparation of a theme. In this way, during the first part of the first year, the class would write one or two simple themes each week and at the same time would get a thorough drill in capitalization, punctuation, sentence construction, and diction. If the teacher begins at the beginning of the book and presents the work in regular sequence, he may consider that the work of the book is half done when "Expository Writing" is completed; however, he may choose to complete Part One in the first half of the school course. The completion of the long reminiscence (page 47) may mark the end of the first fourth of the course.

The assignments for themes are necessarily somewhat general. The teacher may modify them or substitute others; in any case, he will do well to vary the assignments from term to term. The teacher should insist that the themes be composed carefully and written neatly. A few themes carefully written will benefit the student more than many themes written hurriedly and slovenly. Further, the teacher unnecessarily burdens himself by marking errors that the student could avoid by care and patience.

The course in composition here outlined should give the student a thorough drill in clear and unified thinking and should teach him the art of expressing his thoughts readily and effectively. Incidentally, this course should do two other things for the student. First, it should call attention to his habitual errors in the use of words and in the construction of sentences, paragraphs, and longer units of discourse. Second, it should help him to appreciate good literature.

E. E. CLIPPINGER.

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## **PART I**

### **LESSONS IN THEME WRITING**



# CHAPTER I

## COMPOSITION AND THE FORMS OF DISCOURSE

### LESSON 1

#### COMPOSITION AND ITS QUALITIES

THE word *compose* means *to put together, to construct*. When the musician composes a piece of music, he puts together sounds expressed in notes; when the author composes a story, he puts together ideas expressed in words. The composition of forms of discourse is called literary composition; and in this book the word *composition* will be used in that sense. Considering the word in this narrowed meaning, we may say,

The study of composition treats of the organization of thought and of its expression by means of language.

A composition, or a discourse, is a piece of spoken or written language which expresses a person's thought about a subject.

Composition is one of the few regular school subjects primarily devoted to training the student to do practical work. Like manual training, drawing, music, and laboratory work, it teaches the student how to do things.

Rhetoric and composition are not always distinguished, because they are usually studied together; however, the difference between them should be understood. Composition *produces* discourse; rhetoric *analyzes* discourse to determine its structure. **Rhetoric is that language study which analyzes discourse to determine the principles of its structure.**

Four qualities, — unity, proportion, proper arrangement, and coherence, — belong to every good piece of work. Whether a person wishes to make a composition, a pie, or a wagon, he must give it unity, proportion, proper arrangement, and coherence, or it will not be good.

The word *unity* means *oneness*. The quality of unity is secured by the selection of proper material.

**Unity** A story will lack unity if the person telling it omits details that are necessary to give the hearer or reader the desired impressions; and it will also lack unity if irrelevant details are used. If you ask a man the way to a person's house, his reply will lack unity if he omits important details. Again, it will lack unity if he talks about the weather and the crops while telling you the way. A lack of unity is one of the most common faults both in spoken and in written discourse.

The word *proportion* means the *adaptation of one part to another*. The quality of proportion is secured by using the proper amount of material for each part of the thing to be

made. Every cook knows that a pie will be spoiled by the use of too much or too little of ~~some~~ material, and every good writer or speaker knows that proportion is equally essential in a discourse. A description of a room will lack proportion if half of it is about the stove. A story will lack proportion if half of it is introduction. The reader should always feel that each part of the thought receives its share of consideration; that important parts are not slighted, or unimportant ones given undue consideration.

*Proper arrangement* is the quality that a thing has when the parts are correctly placed and related. If the parts of a watch are not properly arranged, it will not keep good time. If **Proper Arrangement** the parts of a discourse are not properly arranged, the discourse will be grammatically incorrect or rhetorically ineffective.

The word *cohere* means *to hold together*. An object has the quality of coherence when its parts hold firmly together. A piece of discourse lacks coherence if the relation between the thoughts is not clearly shown. The relation between thoughts may be shown by the use of connective words or by the repetition of words, when it is not otherwise apparent. **Coherence** Coherence can sometimes be secured by the addition of a phrase or sentence at the end of one paragraph or at the beginning of the other. Of course, coherence can



never be secured between two sentences or paragraphs if the thoughts are not related. In such a case the discourse lacks unity, and one of the sentences or paragraphs must be omitted or changed.

Good writing, like good work of any kind, must have unity, proportion, proper arrangement, and coherence. The student must not expect to create masterpieces on the first day, but he should endeavor to construct simple forms of discourse that will be artistic. Each student has a personality which differs from that of his fellows, and just so far as he succeeds in clearly expressing a definite thought or emotion regarding a subject, will his writing be good.

## LESSON 2

### TYPES OF DISCOURSE

IN the study of composition it is sometimes convenient to speak of different types of discourse. This enables the student to classify discourse, more or less definitely, and to tell in a word the general qualities and characteristics of the literature under consideration. It also enables the teacher to describe in a word the nature of the themes desired.

Though we classify discourse, a piece of writing rarely belongs exclusively to one type. Indeed, on the single page of a novel may appear in turn, narration, description, exposition, and argumentation. If a piece of discourse is good, however, one of

these types predominates. Narration is the predominant type in the novel, but it may contain much description, and some exposition and argumentation as well. In this book we shall study each kind of discourse separately, that we may learn its nature and its use: we shall also study the relation of the various types to each other.

Description and narration deal with individual concrete subject matter, with things that can be perceived through the senses; they are sometimes called emotional discourse because they usually appeal more or less to the emotions. Anything that can be known through the senses, directly or by imagination, such as a house, a garden, a man, or a fairy, might be a subject for description or for narration. On the other hand, one could not write a description or a narration about a subject that could not be known directly through the senses; for example, one could not write a description or a narration about Honesty, Houses, or the proposition, "We should study composition."

Both description and narration, then, deal with particular subject matter. Description tells how the particular thing or person appealed to the senses: how it looked, sounded, smelled, felt, and tasted. Narration tells what the particular thing or person did during a particular period of time.

Description  
and Narra-  
tion

Description  
and Narra-  
tion De-  
fined

**Exposition** and argumentation deal with general, abstract subject matter that cannot be known through the senses, and are sometimes called logical discourse because they usually appeal to the understanding more than to the emotions. If one should write or speak about Honesty, Houses, or the proposition, "We should study composition," he would use either exposition or argumentation.

Exposition explains things that cannot be known directly through the senses, dealing with the nature, **Exposition** meaning, use, cause, effect, result, and **Defined** classification of objects. This chapter is expository because its purpose is to explain the nature and various types of discourse. Textbooks in botany, anatomy, chemistry, etc. are largely exposition. If a person tells what baseball is and how it is played, he uses exposition. On the other hand, if he tells about a particular baseball game, his discourse is narrative and descriptive, because he tells about a particular thing that was perceived through the senses at a particular time.

Argumentation is the kind of discourse that attempts to convince or persuade that a statement is true. Thus, if we try to persuade a person that he should study composition, **Argumen-** that we should have a holiday, or that we **-tion De-** did not take his book, we use argumentation. **defined**

## **CHAPTER II**

### **DESCRIPTIVE WRITING**

#### **LESSON 3**

##### **DESCRIPTION AND HOW TO DESCRIBE**

Description is that kind of discourse which suggests how a particular thing appealed to the senses of the writer or speaker at a particular time. A description usually gives details perceived through sight, such as the color, shape, size, and position of the particular thing; but it may also give details perceived by the other senses, such as the sound, odor, taste, and feeling of the particular thing.

It is difficult to find a long piece of discourse that is entirely description. If we look in a modern novel we shall find much description used, but most of the descriptions will be short. The author may use only a few words or sentences at a time to suggest the appearance of the persons and places; but these short descriptive parts may be so frequent and so vivid as to form an important part of the novel. In a book of travel the descriptions are usually held together by a thread of narration, and we may find some exposition.

Two kinds of description are distinguished : scien-

tific description and artistic description, differentiated one from the other by their details. A piece of description is not clearly of one kind or the other if it contains both scientific and artistic details.

*Scientific description* gives specifications and mechanical details regarding the particular thing. A scientific description of a house might give the exact size, the exact shape, the exact position of the parts, or other mechanical details. Such a description appeals directly to the understanding.

*Artistic description* gives details that cause a particular thing to appeal to the emotions of the reader or hearer as it did to those of the writer or speaker.

Artistic description is also called "literary description" and "emotional description." An artistic description of a house might give the details that caused the author to feel that it was an old, desolate building; for example, sagging roof, fallen chimney, decayed siding, broken panes, and leaf-strewn porch. This is the kind of description that is usually found in novels and stories, and it is this kind of description that we are to study principally. Emotional description is much influenced by the mood of the author. To-day an observer does not feel about a scene exactly as he did yesterday, and to-morrow his feelings will again be different. Therefore, no two descriptions of that scene will have exactly the same tone, even if the scene really does not change.

## HOW TO DESCRIBE

Point of view in description is the place in which the writer imagines he stood when he observed the thing described. A description should not contain details that could not be seen from the writer's point of view. If the writer describes a distant house he should not mention minute details, such as things in the house or things behind the house, for he could not see them from his point of view.

*In the first part of any discourse the writer should let the reader know what he is going to talk about.* In description, if the writer intends to describe a room he should not begin by talking about the fireplace or the table: he should begin by letting the reader know that he is going to talk about a room. If the reader gets the framework, or general notion of the thing to be described, he can add minor details gradually and build up a clear idea. On the other hand, if minor details are given first, the reader may have to reconstruct his notion of the thing several times, and the result is likely to be only a confused idea of the thing. If a person, wishing to describe a cobbler's shop, begins the description thus: "The room was small and dingy," he will give a better notion of the place than if he begins, "The stove was little and covered with rust." However, a better way to begin would

Point of  
ViewFirst Law  
of Arrange-  
ment

be, "The cobbler's shop was small and dingy." This first law of arrangement is important, and it is applicable not to description alone but to all kinds of discourse. Build the framework first. Do not write half the theme before you let the reader know what you are talking about.

The success of a description depends largely upon the order in which the details are given. The natural order of details, and usually the best order, is that in which they are perceived. If a person looks at a building, he does not see everything at once: the longer he looks the more he sees. At first he gets a general impression; then he sees the more remarkable details; and the most minute details he perceives last. It is sometimes advisable, however, to end a description by emphasizing the general appearance.

Successful description is also dependent upon the selection of particular details. *Particular details are the characteristics that distinguish a thing from all other things.* They are the details which cause a thing to give a particular impression. If a certain person gives us an impression of craftiness, we may discover that it is because of the particular details: stealthy movements, half-closed, constantly moving eyes, lips held close together, and a scar on the forehead. If a room gives an impression of quiet contentment, its individual tone may be due to the details: an open fire, the

dim light of an oil lamp, grandfather asleep with a paper in his hand, grandmother knitting, a cat asleep by the fireplace. An author, like a painter or a cartoonist, cannot succeed by merely recognizing that a scene is beautiful, or that a face is remarkable, — he must see the particular details. Any one can see that the face of Abraham Lincoln or of Theodore Roosevelt is remarkable; but the cartoonist and the literary artist must appreciate the details that make the face give the impression that it does. Literary description is the most artistic form of prose composition because it is so dependent on particular details that appeal to the emotions through the senses.

A literary description is not necessarily good because it contains particular details: it is good only when it contains those particular details which cause the writer to think and feel as he does about the object which he describes. If a description is to have unity of impression and is to convey the author's idea, it must meet the requirements of unity which were given in Lesson 1: it must contain the significant details of the desired impression and must eliminate all others. Many details cause confusion, and unnecessary details prevent the composition from accomplishing its desired effect. A description of the room of quiet contentment, suggested above, would be injured by the presence of details that would

**Selection  
of Particu-  
lar Details**



not help to suggest the impression desired. Mechanical details giving exact position and size are to be especially avoided in literary description. Nothing would be gained by saying that the fireplace was on the north side of the room, that the cat was four feet from grandmother, and that the two windows were on the east side of the room. The purpose of description is to awaken in the mind of the hearer or reader an image similar to the one that the author has. Details that do not help to accomplish this purpose should be avoided.

#### LESSON 4

**Short theme assignment:**<sup>1</sup> Write a description of a night scene in which the center of interest will be a building of some kind. Let the theme have one definite emotional tone.

*Instructions : —*

1. Use the past tense in descriptions and narrations.
2. Do not use the pronoun *I*, and do not refer to the person who is describing the scene: write only of the scene.
3. Use only one point of view and do not tell what that point of view is.
4. Usually the material of a short theme should

<sup>1</sup> These assignments are merely suggestive. The teacher may vary them from term to term.

be developed in a single paragraph about one page in length.

NOTE 1. — These instructions apply to all themes in pure description.

NOTE 2. — Before writing this theme, study carefully the general directions given in Part III, beginning on page 360.

*Example: —*

### THE WOOD-CUTTER'S HOME

#### *A Student's Theme*

The little log hut was asleep beneath the branches of the giant oaks. Its rest was undisturbed by the night wind, which rustled the ivy leaves on the dark, vine-covered porch. In the fragrant little dooryard, tall asters shone white and starlike, and the yellow plumes of the goldenrod nodded sleepily to them in the moonlight. A few stray clouds hurried across the sky, and from the distance came the wail of a lonely dog baying at the moon. The sturdy little hut, however, rested secure and unconcerned beneath the protecting branches of the oak trees.

Before beginning to write, imagine your subject clearly (perhaps with closed eyes). See just where everything is. Arrange the material of the theme with care. In the first part give details that will enable the reader to construct in his mind a framework upon which to build; for example, the time of year, the time of day, the kind of weather, and the general appearance of the chief thing to be described. Also choose such details as will give unity of emotional tone to the theme. Note how

## DESCRIPTIVE WRITING

the example contains details which leave with the reader a feeling of loneliness. Do not say that the scene is one of quiet contentment, or weird desolation, or confused activity; give the *particular details* which will cause the scene to produce the emotional effect.

*Suggested subjects:* A factory, brilliantly lighted or dark and sullen; An old mill, fallen through disuse or left in ruin by a fire; A farmhouse, half buried in snow; An old school-house, beneath the autumn-colored trees; or any building which the student may choose.

### LESSON 5

**Exercise:** Prepare for recitation the discussion of Compound Words, beginning on page 327, and the discussion of Diction, beginning on page 332.

### LESSON 6

**Short theme assignment:** Write a description of a scene in which the center of interest will be a body of water, such as a small pond, a lake, or the ocean.

**NOTE.** — Read again the instructions under the assignment in Lesson 4.

*Example:* —

#### BARRY'S POND<sup>1</sup>

Below the crest of the hill was a pond, looking almost like a river, so long and winding it was. A bridge spanned it midway, and from there to its lower end, where an amber-

<sup>1</sup> From *Anne of Green Gables*, by L. M. Montgomery. Copyright, 1908, L. C. Page & Company.

hued belt of sand hills shut it in from the dark blue gulf beyond, the water in the evening light was a glory of many shifting hues—the most spiritual shadings of crocus and rose and ethereal green, with other elusive tintings for which no name has ever been found. Above the bridge the pond ran up into fringing groves of fir and maple, and lay all darkly translucent in their wavering shadows. Here and there a wild plum leaned out from the bank like a white-clad girl tiptoeing to her own reflection. From the marsh at the head of the pond came the clear, mournfully sweet chorus of frogs. There was a little gray house peeping around a white apple orchard on a slope beyond and, although it was not yet quite dark, a light was shining from one of the windows.

The student should mention the center of interest in the first part of his theme, for it is to be the chief part of the description. Such details as the time of year, the time of day, and the kind of weather, if given at all, should be in the first part of the theme. Later, details of shore, fields, and sky may be given. The student is left free to choose the time of year, the time of day, and the emotional tone of the theme unless the teacher specifies what they shall be.

*Suggested subjects:* A lily pond, on a bright May morning, on a sultry June afternoon, on a leafy September evening, or on a bleak November day; Black Swamp on a rainy morning; A meadow pond at harvest time; A lonely lake on an autumn evening; The Ohio River at sunrise.

*Or describe the picture opposite page 16. Imagine that you stood with the artist, looking off at the scene it portrays,*

## DESCRIPTIVE WRITING

and describe the scene as it appeared to you. First mention the time of day and the center of interest, — the boats in the river or bay. Describe the boats, and tell what the men were doing. Mention the shore and sky, and do not forget the lights and shadows in the water and on the sails. Try to give the reader the impression which the scene made on you. Make him feel as you felt.

### LESSON 7

**Exercise:** Prepare for recitation the discussion of Capitalization, beginning on page 265.

### LESSON 8

**Short theme assignment:** Write a description of a landscape; for example, a dooryard, a park, a valley, a prairie, a wheat field, or a marsh. Use details that will give the theme a definite emotional tone.

*Example: —*

#### A VIEW IN SWITZERLAND<sup>1</sup>

Far below there was a broad, flat valley. The gleaming already covered it, as with a filmy gauze. The colors were all low-pitched but not yet extinguished. Here and there a green field made a subdued high light and gave the somber plain an air of irrepressible vitality. Opposite, on the other side of the valley, were two tiers of gray-black hills, flat walls of shade, with outlines as distinct and jagged as if they had been cut out of giant pasteboard, the setting of some more than Wagnerian opera. Beyond the hills there lay a

<sup>1</sup> From *John Percifield*, by C. Hanford Henderson. Copyright, Houghton Mifflin Company.



*Charles Collet*

## RAY'S OF THE SUN



purple cloud that mimicked the empty space that stretches along and beyond the horizon. But above the cloud, unreal in its isolation and its transcendent beauty, rose the solemn, snowy stillness of Mont Blanc. It was in the sunlight, in the light that for the rest of the world had already faded, and stood there palpitating rose and gold. The effect of the entire scene was tremendous. It was like a vision of the New Jerusalem, like the dazzle of walls of jasper, like a glimpse of another world, radiant, perfect, eternal.

In the first part of your theme try to build up the framework of the idea. For example, say: "It was a neat, prim little garden with a wide gravel path running down the middle."

Much has been said about the order of details. Perhaps the best rule is that details should be mentioned in the order in which they would naturally be seen. Always avoid confusing the reader by moving the eye here and there. If there is a center of interest, as in the preceding assignments, mention it first and group minor details about it. Sometimes such an object as a path or a brook may be made the center about which minor details may be arranged. Mr. Henderson first presented the details nearest to the observer, and then let the eye move gradually to the distance.

Again, something may well be said about care and neatness in writing themes. A course in composition will not be of much value to a student unless he writes carefully. Every letter and every mark of punctuation should be distinct. The stu-



dent should be ashamed to present a theme that is not as nearly perfect as he can make it, and the teacher should realize that he harms, rather than aids, a student by accepting themes that are hurriedly and slovenly written.

The student may be allowed to choose the time of year, the time of day, and the emotional tone of the theme, unless otherwise directed by the teacher.

*Suggested subjects:* A cornfield as it would appear on a rainy October morning; A bare, brown prairie as it would appear in the indistinct light of evening; A valley as it would appear just before sunrise if viewed from a hill; A grassy marsh viewed on a warm, clear June evening.

#### LESSON 9

**Exercise:** Prepare for recitation the discussion of Punctuation, beginning on page 269.

#### LESSON 10

**Short theme assignment:** Write a description of a room or hall.

*Example:—*

#### THE PARLOR

The room was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the walls. The general furniture was

profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. . . . An air of stern, deep, and irredeemable gloom hung over and pervaded all. — Poe, *Fall of the House of Usher*.

It is difficult to write a description of a room which will not seem like a mere enumeration of details. Success can be attained only by a careful selection of particular details and by an arrangement of these details that will be orderly without seeming to be mechanical. In artistic description avoid such mechanical details as "the northeast corner of the room," "four feet from the fireplace," etc. Let the first part of the description contain details which will enable the reader to construct a framework for the scene; for example, say, "the cobbler's shop," rather than, "the shop." Finally, use only the details that could be seen from your point of view.

*Suggested subjects:* A barn at harvest time; A living room at home on a winter's night; Grandmother's favorite room, with deep-seated windows and quaint furnishings; A parlbr or a cellar decorated for a Hallowe'en party; A cobbler's shop; A country store; A kitchen; A blacksmith's shop; A pawnshop; The hold of a ship; A cathedral, a church, or a chapel hall, silent and awe-inspiring in the dusk of the evening. (If you wish, describe the nave of Amiens Cathedral, shown in the frontispiece. Try to make the reader feel the effect of the great spaces, the high Gothic arches, the "dim religious light," and the quiet brightness of the choir windows beyond.)

*Or describe one of the rooms shown on the page opposite.* The upper picture shows an attic room with colonial furnishings in an old New England house. The other is a rare photograph of a state bedroom in an English castle. If you wish, describe both, contrasting the cheerful simplicity of one with the somber elegance of the other.

## LESSON 11

**Exercise :** Prepare for recitation the discussion, **1e Verb : Number,** beginning on page 285.

## LESSON 12

**Short theme assignment:** (a) Describe an old man so as to suggest his personality; or (b) describe the picture facing page 22.

*Example : —*

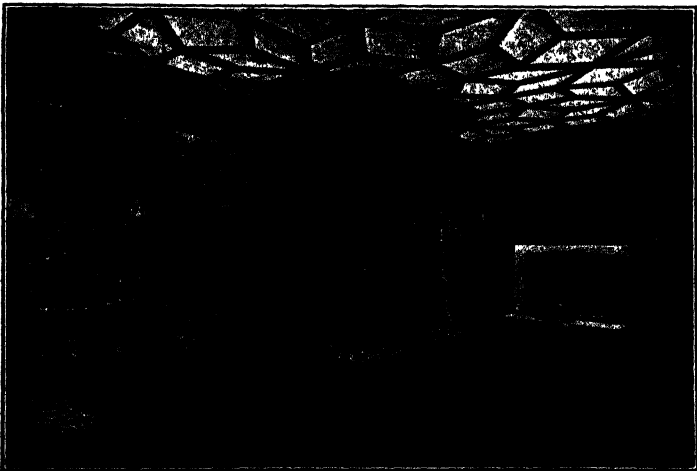
**THE SALVATION ARMY WOMAN<sup>1</sup>**

The Salvation Army woman sat in the waiting room of one of the railway stations, with her tambourine upright upon her knees, and her long and slender fingers interlaced upon the upper edge of the disk of the instrument. Her profile, defined clearly in the electric light, was a fine one: a slightly retreating forehead, an aquiline nose, straight, positive lips, not too thin, — perhaps not quite thin enough for the distinguished forehead and nose, — a delicately curved chin, and a full white neck. The poke bonnet of the Army was entirely becoming to such a profile. And how intently the eyes, which, in the uncertain glare of the electric light, appeared to be a deep gray, gazed forward at nothing at all! It was the face of a nun, perhaps, but of a nun *plus* fire and liberty. With all her rapt contemplation

<sup>1</sup> From *The Listener in the Town*, by Joseph E. Chamberlin. Copyright, 1896. Published by Messrs. Small, Maynard & Company.



AN OLD NEW ENGLAND BEDROOM



'THE SPANGLED BEDROOM'  
*Knole, Kent*



of no one knows what, this Madonna of the Tambourine did not so conduct herself as to attract attention. She relaxed her attitude from time to time as if in a certain deference to the bustling life about her. She even passed a word or two with a stooped-shouldered man Salvationist who sat beside her. But it was plain that her thoughts were concentrated upon some theme or vision of her brain.

In the first part of your theme, describe the position in which the man stood while you observed him, and suggest his general appearance by details of size, apparent age, and neat or careless attire. As this theme is to be pure description, details should not be given which could not be observed from your point of view; for instance, traits of character, habits, etc., should not be mentioned. Abstract expositions of character will be written later. Select particular details with the eye of a cartoonist, and use them with the skill of an artist to produce unity of impression. Comparisons and contrasts may be used to advantage. Try to describe the man so clearly that he could be used later as a character in a story.

*Suggested subjects:* An old bishop, with a fine scholarly face, seated by a window; An enthusiastic chorister leading the village choir; A business man, neat and capable, seated at his desk; A grandfather, contentedly seated by the fireplace, smoking his evening pipe; A patient workman eating his noonday lunch by his wheelbarrow; An unhappy hired man standing by the gate; A peddler; A fisherman; A janitor,

If you choose to describe the picture opposite page 22, imagine that you came upon this woman, as the artist did,

seated in the dingy doorway. Try to give the effect of her hard foreign profile, and the riotous colors of her costume. Notice the details: the cane, the broken bowl, and the handkerchief which evidently serves as a sling for her right arm.

### LESSON 13

**Short theme assignment (Descriptive-narrative sketch):** Write a descriptive sketch of the *coming* of night or of the *coming* of day.

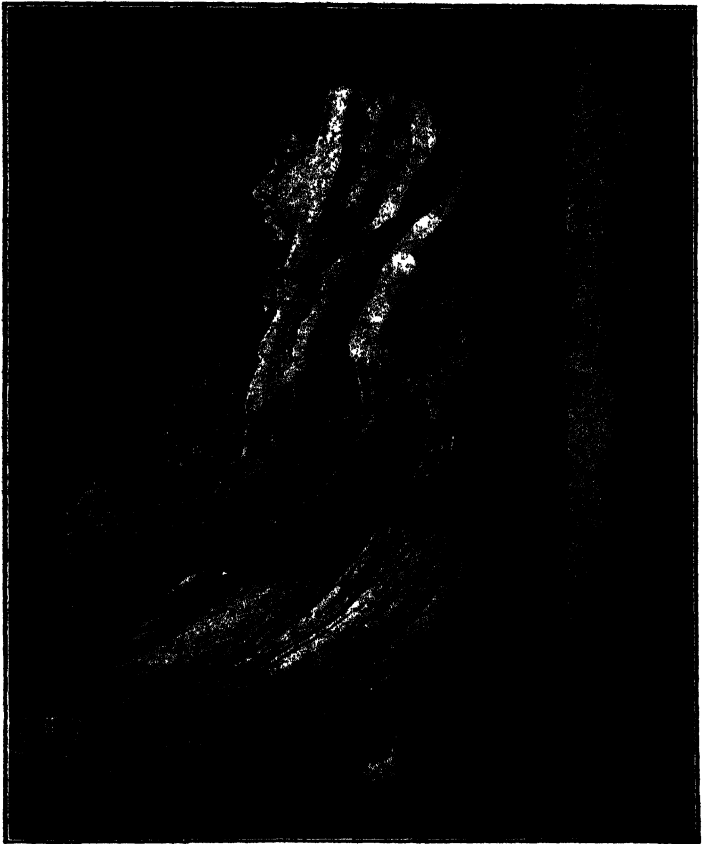
**NOTE.**—The following is a similar assignment that may be substituted for the one above or used in addition to it: Write a descriptive sketch of the coming of a storm, or of the coming and passing of a storm.

*Example:—*

#### SUNSET ON GREAT SALT LAKE<sup>1</sup>

On another night, there was a sunset of wondrous color. The sun, a gold ball, slid into the lake, leaving a sky of peaceful blue in which rested long, golden bars. Then the gold caught fire, and the heavens were aflame with color and light. Above, on the beach, a horn blew out in joyous exultant blasts. Gradually the rainbow colors faded, and the flaming cloud-streamers melted away. At last, there was left a sky of clear mauve, and out of its warm light the great evening star shone radiant above the lake. Other stars came out dimly overhead. The dark, strong outline of the mountain slope cut the sky in a line of singular purity; crickets chirred; the peace of evening was upon the earth. A hush fell over all, and in the twilight calm the beautiful old hymn, "Nearer, my God, to Thee," came softly from the horn on the hillside.

<sup>1</sup> *My Summer in a Mormon Village*, by Florence A. Merriam. Copyright, Houghton Mifflin Company.



*H. G. E. Degas*

THE BEGGAR





This theme will not be pure description because it will contain the narrative element of change, or action, during a period of time; however, the chief purpose should be description; that is, it should suggest how the gradually changing scene appealed to the senses of the writer during a certain period of time. It is difficult to find a long piece of discourse that is an example of pure description, narration, exposition, or argumentation; but if the chief purpose be considered, then mixed types of writing may be called descriptive, narrative, expository, or argumentative. The chief purpose in this theme, then, should be to direct the reader's attention to the appearance of the scene, not to the action; therefore it may be termed descriptive.

This theme should make the reader feel that the scene changed gradually during a period of time. Such words as *slowly*, *gradually*, *soon*, and *then* may be used to make the theme move steadily on. The reader should feel that it is a description of a gradually changing scene, and not a series of descriptions of a scene as it appeared at successive intervals.

*Suggested subjects:* The coming of a peaceful summer night in the country, with brilliant sky, country sounds, fireflies, and stars; The coming of a blustering winter night in the city, with somber sky, chilling wind, confused sights and sounds, flashing street lights, snow, and, finally, deserted streets; The coming of a clear autumn night on the sea, with brilliant sky, golden sun reflected in the sea, darkening waters, a lighthouse light, and, lastly, moon and stars.

## LESSON 14

**Exercise :** Prepare for recitation the discussion of Modifiers, beginning on page 309.

## LESSON 15

**Short theme assignment** (Descriptive-narrative sketch) : Write a descriptive sketch about some service, entertainment, or ceremony that you have attended.

*Example : —*

**THE FRENCH SHOW<sup>1</sup>**

The night was clear and glittering with stars, and there was a crowd upon the market-place. They crowded in gaping delight around the tent of some strolling acrobats, where red and smoking lanterns lighted the performance that was just beginning. Rolling their muscular limbs in dirty wraps, and decorated from head to foot with tawdry ruffles of fur, the athletes — four boyish ruffians with vulgar heads — were ranged in line before the painted canvas which represented their exploits. They stood there with their heads down, their legs apart, and their muscular arms crossed upon their chests. Near them the marshal of the establishment, an old sub-officer, with the drooping mustache of a brandy-drinker, belted in at the waist, a heart of red cloth on his leather breastplate, leaned on a pair of foils. The feminine attraction, with a rose in her hair, and a man's overcoat over her ballet-dancer's dress, protecting her against the freshness of the evening air, played at the same time with the cymbals and the big bass drum a desperate accompaniment to the three measures of a polka, always the same, which were mur-

<sup>1</sup>From *Ten Tales* by François Coppée. Copyright, 1890, by Harper & Brothers.

dered by a blind clarinet player; and the ringmaster, a sort of Hercules, with the face of a galley-slave, roared out his furious appeal in a loud voice.

Suddenly the music ceased, and the crowd broke into roars of laughter. The clown had just made his appearance.

He wore the ordinary costume of his kind, the short vest and many-colored stockings of the peasants of the opera comique, the three horns turned backward, the red wig with its turned-up queue and its butterfly on the end. He was a young man, but alas, his face, whitened with flour, was already seamed with vice. Planting himself before the public, and opening his mouth in a silly grin, he showed bleeding gums almost devoid of teeth. The ringmaster kicked him violently from behind.

"Come in," he said, tranquilly.

Then the traditional dialogue, punctuated by slaps in the face, began between the mountebank and the clown, and the entire audience applauded these souvenirs of the classic farce, fallen from the theater to the stage of the mountebank, the humor of which, coarse but pungent, seemed a drunken echo of the laughter of Molière. The clown exerted his low talent, throwing out some low jest, some immodest pun, to which his master, simulating a prudish indignation, responded by thumps on the head. But the adroit clown excelled in the art of receiving affronts. He knew to perfection how to bend his body like a bow under the impulse of a kick, and having received on one cheek a full-armed blow, he stuffed his tongue at once in that cheek and began to whine until a new blow passed the artificial swelling into the other cheek. Blows showered on him as thick as hail, and the flour on his face and the red powder of his wig, disappearing under a shower of slaps, enveloped him like a cloud. At last he exhausted all his resources of low scurrility, ridiculous contortions, grotesque grimaces, pretended aches, falls at full length, etc., and the ringmaster, judging this gratuitous show

long enough, and that the public were sufficiently fascinated, sent him off with a final cuff.

Then the music began again with such violence that the painted canvas trembled. The clown, having seized the sticks of a drum fixed on one of the beams of the scaffolding, mingled a triumphant rataplan with the bombardment of the bass drum, the cracked thunder of the cymbals, and the distracted wail of the clarinet. The ringmaster, roaring again with his heavy voice, announced that the show was about to begin, and, as a sign of defiance, he threw two or three old fencing gloves among his fellow-wrestlers. The crowd rushed into the tent, and soon only a small group of loungers remained in front of the deserted stage.

This theme, like the last assignment, should be descriptive in chief purpose, but with an element of narration. Imagine that your theme is to be read by persons who never attended an entertainment or ceremony such as the one you describe. Try to tell about it so accurately and vividly that the readers can imagine exactly how everything looked, sounded, etc. If you wish to do so, use the pronoun *I* or *we*.

*Suggested subjects:* A Quaker church service; An old-fashioned prayer meeting; The exercises of a high school graduating class; My first circus; My first theater; Our amateur theatrical entertainment; Our last day at school; A wedding.

#### LESSON 16

**Short theme assignment** (Descriptive-narrative sketch): Write a descriptive sketch of a person

showing the impression that you gradually received during a period of time ; for example, of a teacher during the first recitation period. . . .

*Example : —*

#### THE BEAST OF BURDEN<sup>1</sup>

I was sitting, on a winter afternoon, in a second-class compartment of the Paris train. There was one empty seat, and presently a French sailor got in and filled it, carrying his luggage in a bundle, — a heavy, thick young fellow, bolster-like in his dark blue clothes, and round cap with a dark-red fuzzy ball. He sat humped forward with a fist on either of his thighs ; and his leathery, shaven face, as of an ugly and neglected child, so motionless that there seemed no activity at all in his brain. Suddenly he coughed, long, almost silently, behind his hand.

The train started ; we settled down to sleep or read, but the sailor sat motionless, coughing now and then his smothered, wheezing cough.

At Amiens, a collector looked at our tickets, and demanded from the sailor the difference between a second and third class fare. He fumbled it slowly, sadly, out of an old leather purse.

Again we started, but as though this incident had broken up his stoicism, the sailor stirred and spoke to me in French. He talked in a turgid, Flemish accent, not easy to understand, and at the end of every phrase dropped his lower lip as though he had spoken his last word. He was on his way — it seemed — from Dunkerque to join his ship at Cherbourg ; and this had been the last train he could catch to be in time. He had left his widowed mother without money, so that to pay this extra fare seemed terrible to him. For eighteen months he had been in foreign service — for eighteen days he had been at home ; and he was now going back, to serve

<sup>1</sup> From *A Motley*, by John Galsworthy. Copyright, 1910, by Charles Scribner's Sons.

the remainder of his time on the China station. His brother had been killed by the Japanese, accidentally, being taken for a Russian. His father had been drowned off Iceland, in the summer fishing.

*"I have a mother. I am the only one at home. She does not have a cent."*

*It was his only perfect sentence, and, as he finished it, he spat. Then, seeing from the faces of the company that this was not the thing to do, he smeared it over with a slow, gritting movement of his foot. Looking up at me with his little, deep-set eyes, he then said: "I am sick," and slowly: "Is the climate of China bad for the sick?"*

I tried to reassure him, but he shook his head, and after a long pause, said again: "I have a mother. I am the only one at home. She does not have a cent." Tell me, his eyes seemed to ask, why are these things so? Why have I a mother who depends on me alone, when I am being sent away to die?

He rubbed his fists on his rounded thighs, then rested them; and so, humped forward over his outspread arms, sat silent, staring in front of him with deep, dark, tiny eyes. He troubled me with no further speech; he had relieved his soul. And, presently, like a dumb, herded beast, patient, mute, carrying his load, he left me at the terminus; but it was long before I lost the memory of his face and of that chant of his: "I have a mother. I am the only one at home. She does not have a cent."

The student is urged to write with care. Both form and content should be as good as he can make them. Every mark of punctuation should be distinct, every word should be spelled correctly, every sentence should be grammatically correct and rhetorically effective. If he makes a grammatical

error, he should study carefully the rule in Part III to which the teacher refers him, that he may not make the error a second time. By being careful, a student can rapidly eliminate his habitual errors.

*Do not make this theme merely an account of what the person did: let it be descriptive in chief purpose.* It should show how your first impression gradually grew during a period of time, or how it gradually changed during a period of time.

*Suggested subjects:* The impression of the new teacher which you gained during the first day or the first recitation period (what it was at first and how it grew or changed); The proud, reserved lady in the next pew, observed during a service that moved her greatly; The impression of a person you received during his first call; The impression of a workman which you got while you talked with him; The new minister, observed during his first sermon; The pack peddler, observed while he displayed his wares.

#### LESSON 17

**Long theme assignment** (Descriptive-narrative sketch): Write a descriptive sketch which will contain a slight narrative element of action during a period of time.

The teacher will determine when this theme will be due and how long it should be. Four pages might be a good length. It may be well to prepare and recite the next assignment while this is being written.

The examples given in the last two assignments will illustrate what this theme should be. It should



differ only in length from the short themes of the last three assignments. Though the theme contains the narrative element of action during a period of time, the chief purpose should be to suggest how the thing appealed to the senses of the observer. Perhaps the most important thing to note is that the scene should change gradually so as to give the impression of one continuous period of time. Do not let the scene change abruptly; **make** it move steadily on. Unity of time is not determined by the length of the period of time, but by its oneness.

Some attention must be given here to paragraphing. The paragraph is a mechanical device to enable the reader to pause occasionally while following a long line of thought. In every long descriptive or narrative discourse there are places where the movement of the thought changes slightly,—where the coherence is not so close as at other places: these are the places for paragraph indentation. This theme might well have three, four, or five paragraphs. The examples in the last two assignments illustrate the method of paragraphing.

*Suggested subjects:* Any of the subjects suggested for the last three short themes: An auction sale; A pageant or a street carnival; A fire, from the time it was first seen until only the smoldering ruins remained; Our entrance into New York Harbor; A Salvation Army street meeting; A boat ride on the Wabash River; My walk down Main Street on Christmas eve; My last walk over the old farm.

## LESSON 18

**Exercise:** Prepare for recitation the discussion of Pronouns beginning on page 302.

## LESSON 19

**Short theme assignment** (Descriptive-expository sketch): Write a descriptive sketch of some place (such as a town, a city, or a section of country), giving its nature and usual appearance. Use the present tense.

*Example : —*

**PLAINVILLE***A Student's Theme*

The tiny town of Plainville is situated on the prairie lands of central Illinois. It is a self-satisfied little place, — a world unto itself. Its streets are clean and shady, and its rows of tiny cottages, painted blue, or pink, or even plain white, have real porches and shining little windows. In pleasing contrast with the green trees are the whitewashed fences over which the women lean, limply as rag dolls, while they discuss subjects domestic and social. The inhabitants point with pride to the frame schoolhouse and the pretty church, the yard of which is dotted with white stones. The most important building of Plainville, however, is the general store and post office, for every class and organization of Plainville feels the influence of this social center: the aristocrats and the commoners, the educational society and the women's club, the sages and the fools. Here the farmer aristocrats mingle with the farm hand commoners; here the women talk of hats and babies and church socials while they make petty purchases; and here seated on various boxes and barrels with all the dignity of kings, the sages

and the fools settle questions of state to the satisfaction of all. Plainville is apart from the smoke and confusion and dissention of other places, and in its isolation is contented.

Discourse such as is assigned for this theme is sometimes called "generalized description." The time is general; that is, the details were not perceived at a special time from a particular point of view, as is the case in pure description. The details belong to the thing at all times, and many of them, perhaps, can be learned only by long experience. Thus, if we speak of the climate of a place, the industry of the people, and the value of the property, we give general details that could not be perceived directly through the senses. Such general details are expository details. A special study of exposition (or explanation) will be made later, but it should be noted here that the present tense is usually used in exposition. The theme, like the example, may contain a slight narrative element of generalized action. Habitual, or generalized, action should be expressed by the attributive verb, not by the pure verb and the participle; for example, say, "The people *assemble* at the store": do not say, "are assembled," or "are assembling."

One purpose of this theme is to illustrate how a piece of discourse which is description in chief purpose may contain other kinds of discourse.

*Suggested subjects* : Grandfather's garden; My home town; Kenton Swamp; The Grand Cañon; Chinatown.

## CHAPTER III

### .NARRATIVE WRITING

#### LESSON 20

#### NARRATION

THE nature of narration has been indicated in previous lessons. Like description, it deals with particular persons and things. Stories and histories are common forms of narration; and it is to be noted that the words, *story* and *history*, have the same derivation, and originally meant *a recital of what occurred*. **Definition** **Narration is that kind of composition which relates what particular persons or things did during a particular period of time.**

We have seen that it is not easy to find a piece of discourse that is pure description. The same is true of narration. It is difficult to find a story or a history that consists merely of a series of incidents; there are usually descriptive and explanatory details. In modern fiction description is practically a subordinate element; but if the chief purpose of a piece of discourse is to relate what was done by particular persons or things during a particular period of time, we call the discourse *narrative*.

*Narration, like description, is sometimes written to appeal primarily to the intellect of the reader ;*

**Literary**      for example, a ship captain may write in  
**Narration**   his log book merely an account of the facts of a voyage without an attempt to make the account interesting. A boy's diary is sometimes kept in the same way. The narrations that we shall write in this course, however, like the descriptions already written, will be literary. They must be written so as to appeal to the emotions of the reader,—to make him feel as we feel about the characters and their actions. We all know that a story told by one person may seem good, though it seems uninteresting when told by another person. The latter does not appeal to our imagination. The details that he gives seem to be only cold facts, and we suspect that he, himself, is not much interested in the story. But the former seems to enjoy telling the story, making it interesting to us by emphasizing the details that interest him. In narration, as in description, the author must have a definite feeling about what he is to tell ; he must discover the *particular details* in the characters and the plot that cause him to feel as he does ; and finally, he must present those details so the reader or hearer will feel as he feels about the story.

If one has a story to tell, he must at once choose the narrator of the story. This is called *point of view*, and is that which determines the emotional

tone of the story. *Point of view in narration* is the mental attitude of the one who is represented as the narrator of the story. The author may make the story a reminiscence by using the *point of view of the chief character* or the *point of view of a minor character*. The author, himself, is represented as the chief character or the minor character in such stories, and he gives emotional tone to the story by suggesting to the reader how he felt and thought when the incidents occurred. *The point of view of a character who takes no part in the action* is sometimes used, as when a sailor or a soldier is represented as the narrator of a story not about himself. This is a difficult point of view to use, for it is hard for an author to know how another person would think and feel and talk. A fourth point of view is called *the impersonal point of view*. When an author uses this form he tells the story without any narrator. The reader assumes that the author knew what the characters did and how the chief character thought and felt. This point of view is usually the best one for the unskilled writer. It is the point of view in the descriptive sketch, "The Two Clowns."

#### THE ELEMENTS OF NARRATION

The characters of a narrative are the actors who are the subject of the narrative. Narrative might be written about inanimate objects; but in such

narrative the character element would be of no importance, for there would be no real personality to present. In most narrative that is worth reading, the characters are human beings, and their personality helps the reader to understand why the action took place. In most novels and short stories, the character element is more important than any other. The student's narrative themes should have human beings for characters. If the student wishes, he may use one set of characters in several of his stories. An author often writes a series of stories using the same characters in different situations.

Plot is the second element of narration. The plot of a narrative is the action ; that is, the things that happened. Often the word *plot* is used to imply a brief summary of the action. The plot of a good story may be given briefly in a single compound sentence, called *the topic sentence*, or *the plot sentence* ; thus, "I cheated in an examination and my teacher forgave me." The first clause of such a topic sentence may be developed into the first part of the story ; the last clause into the conclusion of the story. A sentence plot of this kind may be enlarged by the addition of other details of the action. The plot is complete when it contains all of the incidents. If descriptive and explanatory details are added to this complete plot, the result is the finished story.

The following is a plot for a student's theme, given somewhat in detail:—

#### MISS TOLSEN'S PROBLEM

1. I could not think of the answer to a question in an examination.
2. *I was anxious to answer all of the questions, for Tom had promised me a dollar if I made the highest mark in my class.*
3. By chance I saw the answer on a pupil's paper and copied it.
4. After I had given the paper to the teacher, Miss Tolsen, I realized for the first time what a wicked thing I had done.
5. I went to her and confessed.
6. She was pained to learn what I had done, for it was the rule that a pupil who copied should be suspended from school.
7. She questioned me and learned why I had cheated.
8. She decided not to punish me according to the rule, but to forgive me and to trust me.

NOTE.—It may be well for the teacher to have the students study a story and prepare an outline of the plot similar to the one given above.

So far we have spoken of two elements of narration,—character and plot. We have said that the author should handle these so as to make the reader feel as he, himself, feels about them. This is sometimes accomplished by the use of a third element, which is called *the setting*, or *the background of descriptive details*. For ex-

Setting or  
Back-  
ground



ample, the emotional tone of a simple story of country life may be heightened by descriptions of simple country scenes. Such a setting does for a story about what stage scenery does for a drama when it is acted. The literary device of making nature sympathize with the mood of the story is called "pathetic fallacy." The term, which originated with Ruskin, is misleading, for such a use of nature is a fallacy only when it seems artificial. It is natural for us to see the sunshine when we are happy, and it seems natural that there should be a great storm when Shakespeare's King Lear is mad. The student is cautioned not to use description, either of nature or of characters, unless it helps to make the story accomplish the purpose which he wishes it to accomplish.

Success in narration is dependent on an observance of the laws of unity, proportion, proper arrangement, and coherence. The story  
**General Principles** should have unity. An unskillful narrator sometimes spoils a story by giving details not necessary to show why the story ends as it does. The parts should have proper proportion. The first part of a story should not be given in careful detail, and later parts so briefly that important incidents are omitted. The arrangement of the incidents is also important. The first part of a good modern story usually gives the chief character, tells the situation in which he is placed,

and gives the emotional tone of the story. Each incident that follows should be one step forward toward the end of the story. If in the narrative it is necessary to refer briefly to an earlier action, use the past perfect tense; thus, "Tom *had promised* me a dollar." The importance of arranging incidents so as to make the narrative move steadily on, cannot be overemphasized. Finally, the law of coherence requires that the narrator should not pass abruptly from one part of the story to another. He should show the relation between the parts and make the narrative move smoothly.

## LESSON 21

**Short theme assignment:** Write an account of an experience that you once had in school. Let the theme show how you felt when the incident occurred. Use the pronoun *I* or *we*.

*Example:—*

## CAUGHT

*A Student's Theme*

Our teacher, Miss Ream, was a stooped little woman who wore glasses and always tiptoed round the room hunting for trouble. One day she was gliding about from desk to desk grading copy books. I kept my eye on her for a time, but finally, as I glanced around the room she was nowhere to be seen. I supposed of course that she had stepped into the hall, so I arose and, in a voice loud enough for all those about me to hear, said, "Where's Granny?"

Just as I uttered the words I turned my head and saw her standing at my left ready to grade my copy book. My face turned crimson and great drops of perspiration stood upon my forehead, but she only smiled down upon me and said, "Is it too warm in the room for you, my dear?"

Since the purpose of literature is not to give facts, but to give truths, it is not essential that these reminiscences should hold strictly to facts. It is essential that they should show convincingly how a person may think and feel. However, you are most likely to write a theme that will seem true to life if you base the story upon an experience that made a definite impression upon you. Use your imagination to change the facts so that the story will give the reader the impression of childhood which you feel to be true.

Do not make hard work for yourself by trying to find unusual experiences. The homely incidents of schooldays and childhood are good material if they are colored with the emotions of schooldays and childhood. *The well deserved punishment, The embarrassing accident, The defeated attempt, The undeserved condemnation, The hard-earned triumph, The sorrow for a departing comrade, The regret that came with the last day of school,* — these and similar subjects are of interest to every one if they are reproduced in their early simplicity and seriousness. Life is made up of such experiences, and art has no better material with which to work.

You will note that the point of view in these themes should be that of the chief character or that of a minor character.

*Suggested sentence plots:* We had a valentine box, and I was delighted with the red and yellow valentine that I carried home; I was ashamed of my red sunbounet, but when my teacher said it was pretty and sensible I was proud of it; We went coasting at noon and returned late for school; I had thought it would be a pleasure to move to a distant state, but when the time came to go I was sad; I gave a penny to my teacher and was delighted by her expression of pleasure; I whispered to a little girl and had to sit with her; I made a cornstalk fiddle and my teacher compelled me to play on it.

## LESSON 22

**Exercise:** Prepare for recitation the discussion, The Verb: Miscellaneous, beginning on page 297.

## LESSON 23

**Short theme assignment:** Write a reminiscence based on some incident in your experience.

*Example:—*

### THE STONE WHARF<sup>1</sup>

There was a salt-marsh that bounded part of the mill-pond, on the edge of which, at high water, we used to stand to fish for minnows. By much trampling we had made it a quagmire. My proposal was to build a wharf there, fit for us to stand upon, and I showed my com-

<sup>1</sup> From *Autobiography*, by Benjamin Franklin. Published by Ginn and Company.

rades a large heap of stones, which were intended for a new house near the marsh, and which would very well suit our purpose. Accordingly, in the evening, when the workmen were gone, I assembled a number of my playfellows, and working with them diligently like so many emmets, sometimes two or three to a stone, we brought them all away and built our little wharf. The next morning the workmen were surprised at missing the stones, which were found in our wharf. Inquiry was made after the removers. We were discovered and complained of. Several of us were corrected by our fathers; and, though I pleaded the usefulness of the work, mine convinced me that nothing was useful which was not honest.

Before writing your theme you will do well to read again the discussion in the last lesson, for this theme is to be like the one assigned in that lesson except that this reminiscence need not be one of schooldays.

*Suggested sentence plots:* I earned the money to buy a pet rabbit and proudly carried him home in my arms; We were locked in while playing in the attic and grandfather came to our rescue; I ran away to go fishing and fell into the water; I lost my nickel but the conductor did not put me off the car; We planted a penny but it would not grow; I dissected my doll and discovered that it could not be put together again; We drove the kittens as race horses and grandfather rebuked us; I ran away to the little circus one stormy night and the wind blew the tent down on me.

#### LESSON 24

**Short theme assignment:** Write a reminiscence, one and a half or two pages in length, in which

there will be direct discourse. Use the pronoun *I* or *we*.

*Example:—*

### THE SIEGE OF THE PSEUDO TOOTH

#### *A Student's Theme*

I was jealous because Elizabeth Ann and Mary Ellen had new ribbons and shoes and I had received nothing. While I was sulking in the playroom, the door opened and Elizabeth Ann stuck her head in.

"I say, John," she said coquettishly, "come out and play with us."

"What'er you going to play?" I demanded gruffly, without looking at her.

"We're going to have a tea party, and you're to be my beau, and Mary Ellen is to be the chaperon."

"What'er you going to have to eat?" I asked.

"Crackers and water," she responded.

"People don't have crackers and water at tea parties," I remarked sarcastically.

"Well, I guess we can imagine, can't we?" retorted Elizabeth, her blue eyes snapping and her black braids sticking out a trifle stiffer. "Are you going to come?"

"Aw, go on!" I said. "Girls are too tame to play with. I'm going to read 'Treasure Island.'"

"We always play pirate with you," she said frostily. "We won't the next time."

I had not forgotten the new ribbons and shoes, so I rolled my gun to one side of my mouth and, turning suddenly on her, growled out, "Can't you see I've got the toothache? A fellow can't eat when he's got the toothache, can he?"

"Oh!" retorted Elizabeth, "why didn't you say that in the first place!" and she slammed the door and disappeared.

After she was gone I began to feel a little sorry. After all, it was rather dull up there all by myself. They were playing directly under the window, so I went to it and looked out. And what did I see! Instead of crackers and water, there were pink-iced cakes, steaming cocoa, and peppermints. I felt like bumping my head against the wall. Finally I resolved to go down and stroll by them in the hope that they might invite me to join them.

But as I approached, a cunning light flashed up in Elizabeth Ann's eyes, and she said knowingly, "Aren't you sorry, John, that you've got the toothache? You know, a fellow can't eat when he has the toothache."

\* I saw that my scheme had failed, so I pretended not to hear her and walked by, whistling and trying to look unconcerned. But I resolved that next time I would locate my pain more judiciously.

Before writing this theme, read again the discussion of the punctuation of direct quotations, (Rule 18). It will also be well to examine the punctuation and paragraphing of direct discourse in any well printed novel.

Editors usually urge their contributors to use direct discourse in fiction. If it is successfully handled it gives vividness to the characters and seems to add action to the story. In a story, as in real life, we often want to hear a person talk before we form a definite opinion of him. It takes close observation to detect the particular details that make one person's language differ from that of another, and it takes thought and imagination to write narration in which the characters will think

and speak in a way appropriate to them. Do not choose characters that use bad English, except, perhaps, in a few characteristic expressions.

*Suggested sentence plots:* We picked the goslings, and grandfather explained the difference between goslings and geese; I wore a borrowed dress and had reason to regret that I did so; We stole the neighbor boy's pup and mother compelled us to return it; I played doctor and gave so much medicine that the real doctor had to be called.

*Suggested titles:* The Bee-Hive Tragedy; The Bird Burial; The New Ax; Playing Visitor.

## LESSON 25

**Exercise:** Prepare for recitation the discussion of the coördination and the subordination of thoughts, beginning on page 316.

## LESSON 26

**Short theme assignment:** Write a theme of any kind that has been assigned; that is, a description on a subject of your own choosing, a descriptive sketch, or a reminiscence.

## LESSON 27

**Long theme assignment:** Write a reminiscence. Use the pronoun *I* or *we*.

**NOTE.** — The teacher will decide how long the theme should be and when it will be due. Four or five pages might be a good length for a high school theme. It may be well to prepare the next assignment while this theme is being written.



*This theme may be written with or without direct discourse. It should be similar in style to the short reminiscences although its greater length will demand a more complicated plot. The theme should not be a series of incidents connected only by the time of their occurrence ; for example, the description of a picnic or of a journey should not be used, for it would form only a rambling chronological narrative, not a unified story.*

Like the short reminiscences, the story should be the development of a sentence plot. The first part should introduce the characters and show their situation at the beginning of the action. The common error in students' themes is that they do not move forward. A student often begins in the middle of the story and then tells what happened previous to that time. The student should start at the beginning of the action and then make the story move on steadily to the end. If it is necessary to refer briefly to previous action he should use the past perfect tense.

The story should not be padded with unnecessary details. Description is good in a story only when used as a setting or background to explain the plot or to emphasize the emotional tone of the story. Of course the characters should demand and hold our interest and sympathy. It is best to omit both introduction and conclusion ; modern story writers plunge at once into the action, ending the story when the action ends.

*Suggested sentence plots:* I played sick and had to pay the doctor's bill; I earned an admission ticket to the circus and did not get my ticket; I ran away from grandmother and returned in disgrace; I visited the farm for the last time and realized how much I loved the old place; I escaped from the room to which mother had sent me but I returned to tell her what I had done; Grandfather offered us the red calf if we would do the chores and we got the calf though we did not earn it.

*Suggested titles:* The New Boots; Stolen Letters; The New Red Wagon; The Rebellion in Number Six; Being the Leading Lady; My First Beau; The Escape of the Prisoner; The Lost Rabbit.

#### LESSON 28

**Exercise:** Prepare for recitation the discussion of the coördination and the subordination of thought elements, beginning on page 323.

#### LESSON 29

**Short theme assignment:** Write a reminiscence using the pronoun *you* with the significance of the pronoun *I*.

*Example: —*

#### THE GUMMY-GUM<sup>1</sup>

When your insides said it would be a long time before dinner, and your mouth watered, and you stood on a chair by the pantry shelf with your hand on a brown jar, and when Lizabeth found you there, you could tell by just look-

<sup>1</sup> From *In the Morning Glow*, by Roy Rolfe Gilson. Copyright, 1902, by Harper & Brothers.

ing at her face that she was very good that day, and that she loved Mother better than she did you. So you knew without even thinking about it that you were very bad, and you did not love anybody at all, and your heart quaked within you at Lizabeth's sanctity. But there was a last resort.

"Lizabeth, if you tell," — you mumbled awfully, pointing at her an uncanny forefinger dripping preserves — "if you tell, a great big black Gummy-gum'll get you when it's dark, and he'll pick out your eyes and gnaw your ears off, and he'll keep one paw over your mouth, so you can't holler, and when the blood comes —"

Lizabeth quailed before you. She began to cry.

"You won't tell, *will* you?" you demanded, fiercely, making eyes like a Gummy-gum and showing your white teeth.

"No-o-o," wailed Lizabeth.

"Well, stop crying, then," you commanded, sucking your sirupy fingers.

"If you cry, the Gummy-gum'll come and get you *now!*"

Lizabeth looked fearfully over her shoulder and stopped. By that time your fingers were all sucked, and the cover was back on the jar, and you were saved. But that night when Mother and Father came home, you watched Lizabeth, and lest she should forget, you made the eyes of a Gummy-gum, when no one but Lizabeth saw. Mother tucked you both into bed and kissed you and put out the light. Then Lizabeth whimpered.

"Why, Lizabeth," said Mother from the dark.

Quick as a flash you snuggled up to Lizabeth's side.

"The Gummy-gum'll get you if you don't stop," you whispered, warningly — but with one dismal wail Lizabeth was out of bed and in Mother's arms. Then you knew all was over.

In this example the author uses the pronoun *you* with the significance of the pronoun *I*; that is, he refers to an incident, real or imaginary, in his own experience. Though he says "you," he means "I." The reminiscences of previous lessons could be changed to this form by the substitution of *you* for *I* or *we*.

*Suggested sentence plots:* You broke mother's blue pitcher and tried unsuccessfully to repair it; You baked a cake for father and he did not like it; You traded knives and were not satisfied with the one you got; You made war on the geese and had to call on grandfather for reinforcements.

### LESSON 30

**Short theme assignment:** Write a story about one page in length. Use the impersonal point of view.

*Example:—*

#### THE SHADOW OF A TRAGEDY<sup>1</sup>

The screw was loose which secured the iron foot of Emmy Lou's desk to the floor. Now the front of one desk formed the seat to the next.

Muscles, even in the atmosphere of a Miss Lizzie's rigid discipline, sometimes rebel. The little girl sitting in front of Emmy Lou was given to spasmodic changes of posture, causing unexpected upheavals of Emmy Lou's desk.

On one of these occasions Emmy Lou's ink bottle went

<sup>1</sup> From *Emmy Lou*, by George Madden Martin. Copyright, 1902, by S. S. McClure Company. Published by Doubleday, Page & Company.

over. It was copy book hour. That one's apron, beautiful with much fine ruffling, should be ruined, was a small matter when one's trial paper had been straight in the path of the flood. Neither was Emmy Lou's condition of digital helplessness to be thought of, although it did seem as if all great Neptune's ocean and more might be needed to make those little fingers white again. Sponges, slate rags, and neighborly solicitude did what they could. But the trial paper was steeped indelibly past redemption.

Still not a word from Miss Lizzie. Only a cold and prolonged survey of the scene, only an entire suspension of action in the Fourth Reader room while Miss Lizzie waited.

At last Emmy Lou was ready to resume work. She raised a timid and deep-dyed hand, and made known her need.

"Please, I have no trial paper."

Miss Lizzie's lips unclosed. Had she waited for this? "Then," said Miss Lizzie, "you will stay after school."

Emmy Lou's heart burned and the color slowly left her cheeks.

It was something besides Emmy Lou that looked straight out of Emmy Lou's eyes at Miss Lizzie. It was Judgment.

*Miss Lizzie was not fair.*

Emmy Lou did not reach home until dinner was long over. She had first to cover four slips of trial paper and half a page in her book with upward strokes fine and hair-like, and downward strokes black and heavy. Emmy Lou ate her dinner alone.

At supper she spoke. Emmy Lou generally spoke conclusions and, unless pressed, did not enter into the processes of her reasoning.

"I don't want to go to school any more."

Point of view is discussed in Lesson 20.

The reminiscence is a story from the point of view of one of the characters in the story. In this

theme, the student, instead of saying "I" or "we" or "you," will say "John," "Mary," "he," "she," etc.; that is, he will use the impersonal point of view.

This theme should not be anecdotal in character. Anecdotes usually end in some witty saying or unexpected action. This theme should contain a unified plot which will end in a logical and expected action. You may find it easier to use a personal experience as material, developing it in the form of a reminiscence and then substituting a name, such as John, or Mary, for the pronoun *I*.

*Suggested sentence plots:* Jimmy was punished in school and little sister did not tell; Elizabeth and Sue, in fancy costume, called on grandmother, and unexpectedly met mother; Jimmy had a longing for watermelon and encountered the farmer in the patch; John took Mary with him when he went fishing and she let the fish escape; May stole a Christmas card that she might have a present for her teacher, and later she asked that the card be given back because it was stolen.

*Or write a story about the picture on the opposite page.* Make up your own plot or use the following: Peter, deep in reverie, was blowing soap bubbles on the little stone balcony outside his father's studio; suddenly he was startled by an exclamation from the street below: one of his bubbles had bounded merrily down, only to burst on the dignified nose of the mayor.

### LESSON 31

**Exercise:** Prepare for recitation the discussion of Tense, beginning on page 290.

## LESSON 32

**Short theme assignment:** Write a theme of any kind that has been assigned.

## LESSON 33

**Short theme assignment:** Write a short story using the impersonal point of view. Use direct discourse.

*Example: —*

**THE SWEET FLAG<sup>1</sup>**

Towards evening once as John was going along the road home with some stalks of sweet-flag in his hand, he met a carriage, which stopped opposite to him; he also stopped and bowed, as country boys used to bow in John's day. A lady leaned from the carriage, and said,

"What have you, little boy?"

She seemed to be the most beautiful woman John had ever seen; with light hair, dark, tender eyes, and a sweet smile. There was that in her gracious mien and in her dress which reminded John of the beautiful castle ladies, with whom he was well acquainted in books. He felt that he knew her at once, and he also seemed to be a sort of young prince himself, though he did not look much like one. But of his own appearance he thought not at all, as he replied to the lady's question, without the least embarrassment,

"It's sweet-flag stalk; would you like some?"

"Indeed, I should like to taste it," said the lady, with a most winning smile. "I used to be very fond of it when I was a little girl."

<sup>1</sup>From *Being a Boy*, by Charles Dudley Warner. Copyright. 1877. Published by Houghton Mifflin Company.

John was delighted that the lady should like sweet-flag, and that she was pleased to accept it from him. He thought himself that it was about the best thing to eat he knew. He handed up a large bunch of it. The lady took two or three stalks, and when she was about to return the rest, John said,

"Please keep it all, ma'am. I can get lots more. I know where it's ever so thick."

"Thank you, thank you," said the lady; and as the carriage started she reached out her hand to John. He did not understand the motion, until he saw a cent drop in the road at his feet. Instantly all his illusion and his pleasure vanished. Something like tears were in his eyes as he shouted,

"I don't want your cent. I don't sell flag!"

John was mortified. "I suppose," he said, "she thought I was a sort of beggar boy. To think of selling flag!"

This theme should be like the one assigned in Lesson 30, except that direct discourse should be used. If you can imagine your characters clearly enough to tell how they would think and talk, you can make your stories more effective with direct than indirect discourse. Do not write dialect stories, and never allow the characters to use bad English, except in a few characteristic expressions.

*Suggested sentence plots:* George and Will ruined mother's flower garden when they played war and grandfather helped them to repair the damage; Clara and Edith made a rag dummy with which to frighten grandfather, but they did not frighten him; The twins' goat got into the old colored man's garden and they had to pay damages; Jimmie returned the roses which he had stolen from Aunt Betsy when George told him she wanted them for her sick father, and



she called him a thief and gave him a doughnut; Mary and John tried to cheat the ragman, but they failed.

## LESSON 34

**Exercise:** Prepare for recitation the discussion of Definitions in Diction, beginning on page 335.

## LESSON 35

**Short theme assignment** (Narrative-expository sketch): Write a generalized reminiscence (real or imaginary) which will show how you were entertained when you were a child. If you wish, you may use the pronoun *you* with the significance of the pronoun *I* or *we*.

*Example:—*

IN GRANDMOTHER'S LAP<sup>1</sup>

Grandmother's Sunday lap was not so fine as her other ones to lie in. Her Monday lap, for instance, was soft and gray, and there were no texts to disturb your reveries. Then Grandmother would stop her knitting to pinch your cheek and say, "You don't love Grandmother."

"Yes, I do."

"How much?"

"More'n tonguecantell. What is a tonguecantell, Grandmother?"

And while she was telling you she would be poking the tip of her finger into the soft of your jacket, so that you doubled up suddenly with your knees to your chin; and while you guarded your ribs a funny spider would crawl

<sup>1</sup> From *In the Morning Glow*, by Roy Rolfe Gilson. Copyright, 1902, by Harper & Brothers.

down the back of your neck; and when you chased the spider out of your collar it would suddenly creep under your chin, or there would be a panic in the ribs again. By that time you were nothing but wriggles and giggles and little cries.

"Don't, Grandmother; you tickle." And Grandmother would pause, breathless as yourself, and say, "*Oh, my!*"

"Now you must do it some more, Grandmother," you would urge, but she would shake her head at you and go back to her knitting.

A generalized reminiscence differs from the reminiscences that you have written, in that it is an account of an action that you repeated many times: it is not an account of what you did at one particular time. Pure description and pure narration deal with particular material;—with particular characters, a particular place, and a particular time. Writing in which the material is general is exposition or argumentation. Most discourse, as we have learned, is not entirely of one kind, but it may be classified, according to its chief purpose, as descriptive, narrative, expository, or argumentative. This theme will not be pure narration, for it will contain a general time element; but the interest of the reader or hearer is chiefly in the characters and what they did, therefore the theme will be a narration in chief purpose. This theme resembles that assigned in Lesson 19.

This theme should describe a single thing that was done to entertain you; not several things. The

theme should show clearly that you are not telling about a particular time. Such words as *often*, *always*, *sometimes*, *frequently*, and *generally* may be used to show that the time was general. The word *would* may also be used, as in the example, to show that the action was not that of a particular time (see Rule 33 c). The theme may contain descriptive material to show the character of the one who entertained you.

*Suggested subjects:* How Uncle John used to take me fishing; How grandfather used to make shadows on the wall; How big brother used to make willow whistles for us; How father and mother used to prepare the Christmas tree for us on Christmas eve; How our teacher used to entertain us on Saint Valentine's Day; How the hired man used to teach us to ride horseback; How Aunt Jane used to tell me the story of the pigs; How mother used to pop corn for us on winter evenings.

*Or form your story from the picture on the opposite page.* Imagine that you are young Walter Raleigh; tell how you and your chum used to go to the beach to sail your toy caravel and how the earringed sailor used to tell you wonderful tales about the land across the western sea. Give an idea of the marvelous stories he told and of your rapt attention.

### LESSON 36

**Exercise:** Prepare for recitation the first three pages of the discussion of Misused Words and Phrases, beginning on page 339.



*John Everett Millais*

## THE BOYHOOD OF RALEIGH



## LESSON 37

**Short theme assignment:** Write a generalized reminiscence which will show how you used to entertain yourself, or how you and others used to entertain yourselves.

*Example :—*

**PLAYING CATERPILLAR<sup>1</sup>**

Antoinette and I used to play that we were caterpillars. We would crawl along painfully on the ground on our knees and stomachs, seeking for leaves to eat. Then we would pretend that an irresistible drowsiness benumbed our senses, and we would lie down in some corner under the branches, covering our heads with our white aprons; we were chrysalides in cocoons.

This state lasted, more or less, for a long time, and we were so engrossed with our rôle of insects in metamorphosis that one might have heard such words as these spoken in tones of entire conviction :

“Do you think you will be able to fly soon?”

“Oh, it won't be long this time. . . I can feel them on my shoulders already; they are about to unfold,”—referring to wings, of course.

Finally we would wake up, stretch ourselves without saying a word, and suddenly begin to run lightly here and there, holding with our hands the corners of our white pinafores, making them flutter like wings. We would run and run, chasing each other, then flying away hither and thither in sharp, fantastic curves, stooping to smell every flower, to imitate the restlessness of butterflies.

<sup>1</sup>From *The Romance of a Child*, by Pierre Loti, translated by Mary L. Watkins. Copyright, 1891, by Rand, McNally & Company.

This theme should be similar to the one assigned in the last lesson. The time should be general, but the interest of the reader will probably be directed primarily to what the characters did; that is, the theme will probably be narrative in chief purpose. However, if you tell how you used to play a game, the reader might be chiefly interested in learning how to play the game: in that case the theme would be, for the reader, more exposition than narration. It is intended that the student should give a literary tone to the theme and direct the interest of the reader to what the characters did; that is, that he should make the theme primarily narration. The exposition, or explanation, of a process will be reserved for a later theme.

*Suggested subjects:* How I used to dress the cat; How I used to imagine things at night; How we used to play in the leaves, build houses, build dams, sail boats, or play in the attic; How we used to play Jail, Old Witch, Touch Ball, Blind Man's Buff, Blackman, Old Black Tom, Three Deep, Fair, Cars, Indian, School, Circus, Store, Church, Hospital, or Bear.

#### LESSON 38

**Short theme assignment:** Write a theme of any kind that has been assigned.

#### LESSON 39

**Long theme assignment:**<sup>1</sup> Write a story using the impersonal point of view.

<sup>1</sup> Review Lesson 20 and the discussion in Lesson 27.

**NOTE.**—The teacher should determine the approximate length of this theme. Five pages might be a good length for the story if it is written by high school students.

*Example:—*

#### A LITTLE FEMININE CASABIANCA<sup>1</sup>

One awful day, at the close of the first week, the Large Lady made discovery that while to Emmy Lou "d-o-g" might *spell* "dog," and "f-r-o-g" might *spell* "frog," Emmy Lou could not find either on a printed page, and, further, could not tell wherein they differed when found for her. Sorely perplexed within herself as to the proper course to be pursued, in the sight of fifty-nine other First Readers, she pointed a condemning forefinger at the miserable little object standing in front of her platform, and said, "You will stay after school, Emma Louise, that I may examine further into your qualifications for this grade."

Now Emmy Lou had no idea what it meant — "examine further into your qualifications for this grade." It might be the form of punishment in vogue for the chastisement of the members of the First Reader. But "stay after school" she did understand, and her heart sank, and her little breast heaved.

It was then past the noon recess. In those days, in that particular city, school closed at half-past one. At last the bell for dismissal had rung. The Large Lady, arms folded across her bombazine bosom, had faced the class, and with awesome solemnity had already enunciated, "Attention!" and sixty little people had sat up straight, when the door opened, and a teacher from the floor above came in.

At her whispered confidence, the Large Lady left the room hastily, while the strange teacher, with a hurried

<sup>1</sup>From *Emmy Lou*, by George Madden Martin. Copyright, 1902, by S. S. McClure Co. Published by Doubleday, Page & Company.



"One — two — three; march out quietly, children," turned, and followed her. And Emmy Lou, left sitting at her desk, saw through gathering tears the line of First Readers wind around the room and file out the door, the sound of their departing footsteps along the bare corridors and down the echoing stairway coming back like a knell to her sinking heart. Then class after class from above marched past the door and on its clattering way, while voices from outside, shrill with the joy of the release, came up through the open windows in talk, in laughter, together with the patter of feet on the bricks. Then as these familiar sounds grew fewer, fainter, farther away, some belated footsteps went echoing through the building, a door slammed somewhere — then — silence.

Emmy Lou waited. She wondered how long it would be. There was watermelon at home for dinner; she had seen it borne in, a great striped promise of ripe and juicy lusciousness, on the marketman's shoulder before she came to school. And here a tear, long gathering, splashed down the pink cheek.

Still that awesome personage presiding over the fortunes of the First Readers failed to return. Perhaps this was "the examination into — into —" Emmy Lou could not remember what — to be left in this big, bare room with the flies droning and humming in lazy circles up near the ceiling. The forsaken desks, with a forgotten book or slate left here and there upon them, the pegs around the wall empty of hats and bonnets, the unoccupied chair upon the platform — Emmy Lou gazed at these with a sinking sensation of desolation, while tear followed tear down her chubby face. And listening to the flies and the silence, Emmy Lou began to long for even the Bombazine Presence, and dropping her quivering countenance upon her arms folded upon the desk she sobbed aloud. But the time was long, and the day was warm, and the sobs grew slower, and the breath began

to come in long-drawn, quivering sighs, and the next Emmy Lou knew she was sitting upright, trembling in every limb, and some one coming up the stairs — she could hear the slow, heavy footfalls, and a moment after she saw The Man — the Recess Man, the low, black-bearded, black-browed, scowling Man — with the broom across his shoulder, reach the hallway, and make toward the open doorway of the First-Reader room. Emmy Lou held her breath, stiffened her little body, and — waited. But The Man pausing to light his pipe, Emmy Lou, in the sudden respite thus afforded, slid in a trembling heap beneath the desk, and on hands and knees went crawling across the floor. And as Uncle Michael came in, a moment after, broom, pan, and feather duster in hand, the last fluttering edge of a little pink dress was disappearing into the depths of the big, empty coal box, and its sloping lid was lowering upon a flaxen head and a cowering little figure crouched within. Uncle Michael having put the room to rights, sweeping and dusting, with many a rheumatic groan in accompaniment, closed the windows, and going out, drew the door after him and, as was his custom, locked it.

Meanwhile, at Emmy Lou's home, the elders wondered. "You don't know Emmy Lou," Aunt Cordelia, round, plump, and cheery, insisted to the lady visitor spending the day; "Emmy Lou never loiters."

Aunt Katie, the prettiest aunty, cut off a thick round of melon as they arose from the table, and put it in the refrigerator for Emmy Lou. "It seems a joke," she remarked, "such a baby as Emmy Lou going to school anyhow; but then she has only a square to go and come."

But Emmy Lou did not come. And by half-past two Aunt Louise, the youngest auntie, started out to find her. But as she stopped on the way at the houses of all the neighbors to inquire, and ran around the corner to Cousin Tom Macklin's to see if Emmy Lou could be there, and then,

being but a few doors off, went on around that corner to Cousin Amanda's, the school house, when she finally reached it, was locked up, with the blinds down at every front window as if it had closed its eyes and gone to sleep. Uncle Michael had a way of cleaning and locking the front of the building first, and going in and out at the back doors. But Aunt Louise did not know this, and, anyhow, she was sure that she would find Emmy Lou at home when she got there.

But Emmy Lou was not at home, and it being now well on in the afternoon, Aunt Katie and Aunt Louise and the lady visitor and the cook all started out in search, while Aunt Cordelia sent the house-boy down town for Uncle Charlie. Just as Uncle Charlie arrived — and it was past five o'clock by then — some of the children of the neighborhood, having found a small boy living some squares off who confessed to being in the First Reader with Emmy Lou, arrived also, with the small boy in tow.

"She didn't know 'dog' from 'frog' when she saw 'em," stated the small boy, with the derision of superior ability, "an' teacher, she told her to stay after school. She was settin' there in her desk when school let out, Emmy Lou was."

But a big girl of the neighborhood objected. "Her teacher went home the minute school was out," she declared. "Isn't the new lady, Mrs. Samuels, your teacher?" this to the small boy. "Well, her daughter, Lettie, she's in my room, and she was sick, and her mother came up to our room and took her home. Our teacher, she went down and dismissed the First Readers."

"I don't care if she did," retorted the small boy. "I reckon I saw Emmy Lou settin' there when we came away."

Aunt Cordelia, pale and tearful, clutched Uncle Charlie's arm. "Then she's there, Brother Charlie, locked up in that dreadful place — my precious baby —"

"Pshaw!" said Uncle Charlie.

But Aunt Cordelia was wringing her hands. "You don't know Emmy Lou, Charlie. If she was told to stay, she has stayed. She's locked up in that dreadful place. What shall we do, my baby, my precious baby —"

Aunt Katie was in tears, Aunt Louise in tears, the cook in loud lamentation, Aunt Cordelia fast verging upon hysteria.

The small boy from the First Reader, legs apart, hands in knickerbocker pockets, gazed at the crowd of irresolute elders with scornful wonder. "What you want do," stated the small boy, "is to find Uncle Michael; he keeps the keys. He went past my house a while ago, going home. He lives in Rose Lane Alley. 'Taint much outer my way," condescendingly; "I'll take you there." And meekly they followed in his footsteps.

It was dark when a motley throng of uncle, aunties, visiting lady, neighbors, and children went climbing the cavernous, echoing stairway of the dark school building behind the toiling figure of the skeptical Uncle Michael, lantern in hand.

"Am't I swept over every inch of this here schoolhouse myself and carried the trash out in a dustpan?" grumbled Uncle Michael, with what inference nobody just then stopped to inquire. Then with the air of a mistreated, aggrieved person who feels himself a victim, he paused before a certain door on the second floor, and fitted a key in its lock. "Here it is, then, Number Nine, to satisfy the lady," and he flung open the door. The light of Uncle Michael's lantern fell upon the wide-eyed, terror-smitten person of Emmy Lou, in her desk, awaiting, her miserable little heart knew not what horror.

"She — she told me to stay," sobbed Emmy Lou in Aunt Cordelia's arms, "and I stayed: and the Man came, and I hid in the coal box!"

And Aunt Cordelia, holding her close, sobbed too, and Aunt Katie cried, and Aunt Louise and the lady visitor cried,

and Uncle Charlie passed his plump white hand over his eyes, and said, "Pshaw!" And the teacher of the First Reader, when she heard about it next day, cried hardest of them all, so hard that not even Aunt Cordelia could cherish a feeling against her.

The student's theme may be written with or without direct discourse. It should be like the short stories in Lessons 30 and 33; except, since it is to be longer, the plot should be more complicated. There should be no introduction and the action should begin immediately, preferably in the first paragraph.

The student should use characters and a background familiar to him by actual experience. It is as absurd for American pupils to write about Australia or Japan as it was for the early American poets to write about the nightingale. No one can write literature that will express true feeling who only imagines that he feels.

The characters should be the most important element of this theme; they should be chosen from real life, — a well-known companion, an old man of the neighborhood, or a woman with whom the writer has often talked. They may be presented by various methods, — by direct description, by their actions, by their speech; or, indirectly, by showing how they are regarded by the other characters in the story.

The theme should not be an adventure nor an account of the incidents of a picnic or a journey,

for such a narrative would lack the unity of a typical short story. It should not be a dialect story, and it should not contain characters who use bad English, except in a few characteristic phrases. It should not be a surprise story, like a story that proves to be a dream; nor should the conclusion depend upon chance or accident, like the conventional story of the newsboy who saved his mother from starvation by finding a thousand dollars.

*Suggestions:* 1. A story in which there is an animal; e.g. Marjory wanted to keep a cat against her mother's wish, so she hid it in the barn; but that night she confessed and her mother let her keep it.

2. A story of ambition, attained or defeated. For an example, see the outlined plot in Lesson 20, "Narration."

3. A story of devotion to a friend, or to duty; e.g. "The Shadow of a Tragedy"; also, The attempt of Mammy Lou's Sammy to raise a geranium for his teacher's birthday was defeated by Smutty, the pig; but he got some paper flowers, which the teacher appreciated because of his efforts.

4. A humorous story of revenge; e.g. Sammy sought revenge on the nervous Englishman by putting crickets in the Englishman's room; and, after a night of rejoicing, he willingly took his punishment.

5. A story of school life; e.g. George Wehr refused to play in the championship ball game because he had been falsely accused by a member of the team; but at the critical time he went into the game and his good work led to his vindication.

*Suggested titles:* In Defense of the New Baby; The Shadow of the Principal; The Invincible Professor; The Hallowe'en Mirror; The Intercession of Sue; The Disgrace of the Sophomores.

## CHAPTER IV

### EXPOSITORY WRITING

#### LESSON 40

#### EXPOSITION

**Exposition** is the kind of composition that explains general or abstract subject matter; that is, **Formal subject matter** that cannot be known **Definition** directly through the senses. The common kinds of such subject matter are:—

1. (a) *The nature of a process* (how something is made or done.) Cook books and books of games will furnish examples.

(b) *The nature of a class of things*; for example, engines, horses, superstitions. Textbooks on botany, chemistry, and anatomy will furnish examples.

(c) *The nature of an abstract quality*; for example, courage, the courage of Indians, the courage of John Brown.

2. *The meaning of a word, sentence, or discourse.* Dictionaries and books of literary interpretation will furnish examples.

3. *The application of a law or principle*; for example, The application of the principles of unity,

proportion, proper arrangement, and coherence to composition in Lesson 1.

4. *The use or uses ; effect or effects ; result or results ; cause or causes ; etc., of a thing or class of things ;* for example, The uses of electricity.

We have learned that description and narration deal with particular subject matter ; that is, with subject matter that can be perceived directly through the senses. We have also learned that literary description and narration, because of their appeal to the senses, appeal to the emotions, sometimes more than to the intellect. We are now to study a kind of discourse that deals with subject matter that cannot be perceived directly through the senses. We shall see that exposition, because of its purpose and its general subject matter, appeals primarily to the intellect. An audience will sit quiet and thoughtful while the speaker explains, but it will be moved to laughter or tears when he describes or narrates.

Appeals  
primarily  
to the in-  
tellect

#### KINDS OF EXPOSITION

The exposition in a textbook in botany, anatomy, or chemistry may be called **scientific exposition** because it gives **exact definitions and complete classifications** which can be constructed only after careful study. In such exposition the personality of the author is for the most

Scientific  
Exposition



*part concealed, and apparently but little effort is made to entertain the reader: the all-important thing is instruction. Few of us are able to write scientific exposition because of our limited knowledge of any one subject, and few of us have occasion to use it.*

The exposition which we should probably use if we attempted to explain to a child what microbes are or why water boils, may be called **Informal Exposition** formal exposition. Like scientific exposition, its chief purpose is to instruct, and its most essential characteristic should be clearness; but it aims also at effectiveness quite as much as at exactness. **Informal exposition, without striving for exact definitions and complete classifications, gives, as clearly and effectively as possible, whatever explanation the purpose of the author may require.** Such exposition often reveals the personality of the author by showing his unique way of thinking. Irving, Hawthorne, Holmes, and similar writers use so much informal exposition in their narrative and descriptive writings that they are said to use the essay style. Informal exposition is sometimes called literary exposition. The expository themes that we shall write will be more or less informal.

#### METHODS OF EXPOSITION

There are two ways of explaining, called, technically, "exposition by division," and "exposition

by definition." A person uses the method of division when he divides his subject into classes or parts, that he may show what the subject includes, or that he may explain the subject a part at a time. He uses the method of definition when he gives the distinguishing characteristics of the subject or of a part of the subject. A writer does not often use division without also using definition. Division gives the classes or parts; definition gives the general characteristics.

### 1. Exposition by Division

**Division is the method of exposition that explains by telling the kinds or parts of the thing to be explained.** An author may divide his subject matter so as to show its classes and subclasses; the different conditions under which it is treated; its different purposes, effects, results, uses, etc.

The author may divide the subject matter into classes of individuals, or he may divide the subject matter into parts, or he may divide the characteristics of the subject matter into classes. Thus a person writing an exposition of the subject "Oak Trees" might divide the subject matter into classes, such as White oaks, Black oaks, Water oaks, etc.; or he might divide it into parts, such as Leaves, Bark, Roots, etc.; or he might divide the characteristics into classes, such

as Where oak trees grow, How oak trees grow,  
The value of oak trees, etc.

The chief purpose of division is to enable the author to organize his thought and make it clear to

**The Purpose of Division** the reader. Division is especially necessary in long expository compositions.

The author should be very careful to see that the divisions are real divisions or parts of the subject matter, and that the thought is so organized that each division contains the part which belongs to it. The student will do well to examine a textbook in physics, physical geography, or physiology, and to note how a great amount of subject matter is divided and organized so that the reader does not become confused. The subject matter is divided into parts called chapters; each of these divisions explains its own particular part of the subject, and all of the chapters unite to accomplish one purpose. The student will note that the chapters are themselves divided, at least into paragraphs. Some of the chapters may have two or more main divisions, and these in turn may be divided into paragraphs. Thus the organization of a long piece of exposition, with its divisions and subdivisions, is like the organization of an army. Every part of the thought has a definite place in the organization.

The importance of learning the principles of division before attempting to write long expository

themes can hardly be emphasized too much. Indeed, the first work that the beginner does in writing long expository themes is little more than practice in dividing the subject matter; and unless he understands the principles of division before he writes, his first work is likely to be bad.

**Importance  
of the  
Laws of  
Division**

The principles of division may best be learned by studying the expository outline, which is a brief statement of the subject matter of both the entire exposition and the divisions.

**The Out-  
line**

The outline also indicates the relation of one division to another. In the outline, the main divisions of the discourse may be indicated by roman numbers; divisions of these, by capital letters; divisions of these, by arabic numbers; and divisions of these, by small letters; for example:—

#### THE CUSTOM OF CHRISTMAS GIVING

- I. Origin of the custom.
- II. Nature of the custom (in the home, school, and church, and among friends).
- III. Results of the custom.
  - A. Good results.
    1. For the giver (broadened interests).
    2. For the receiver (assurance of sympathy).
  - B. One bad result (rivalry in extravagance).
- IV. Ideal nature of the custom.

**All coördinate divisions should be parts of the same thing.** If the subject is *The effects of vaca-*

tions, all of the main divisions (indicated by roman numbers) should treat of the effects of vacations.

**First Law of Division** The theme would lack unity if one of the main divisions were "How to enjoy a vacation." This law, of course, also applies to divisions of divisions. If one of the main divisions treats of "The physical effects of vacations," all of its divisions (indicated by capital letters) should treat of physical effects of vacations. The writer should always keep the subject in mind and see to it that each division is a part of that subject.

**All main divisions** (indicated by roman numbers) should be coördinate; all divisions of a main division (indicated by capital letters) should be coördinate, etc. Sometimes a student violates this law by incorrectly making a main division out of what is really a subordinate division; *i.e.* a part of a main division. The following is an incorrect division of the subject, *The effects of school vacations*:—

- I. The effects upon the school.
- II. The effects upon the individual student.
- III. One good effect upon the school.

This division is incorrect because the third division is really subordinate to the first.

Sometimes a student violates this law by failing to observe only one principle, or basis, in dividing the subject matter; and as a result his divisions

are not all of the same order, or kind. The subject, *The effects of school vacations*, might be divided in various ways by using various bases of division, as the following outlines will indicate: —

(*On basis of the worth of the effects.*)

- I. Good effects.
- II. Bad effects.

(*On basis of the nature of the effects on the human being.*)

- I. Physical effects.
- II. Mental effects.
- III. Moral effects.

(*On basis of the financial condition of those affected.*)

- I. Effects upon poor people.
- II. Effects upon people of moderate means.
- III. Effects upon rich people.

(*On basis of the location of those affected.*)

- I. Effects upon country people.
- II. Effects upon village people.
- III. Effects upon city people.

Other divisions might be made by using other bases of division. There is no real division in the following classification: I. Physical effects; II. Good effects; III. Effects upon country people. This is not a real division, because some of the good effects might also be physical effects and effects upon country people. When you divide the subject matter, think of the pieces into which a pie might be divided, and let each division be a distinct part of the subject.

**There is no division unless there are at least two parts.** I implies at least 1<sup>st</sup>; A implies at least

*B, etc.* Furthermore, if the theme is divided into the parts I. Introduction ; II. Discussion ; III. Conclusion, the real division of the subject matter comes in II (Discussion), and the subject of part II must be the subject of the theme.

## 2. Exposition by Definition

The second method of explaining is called exposition by definition. **Definition** is the method of **Definition** exposition that explains by giving general **Defined** characteristics. General characteristics are characteristics that belong to all members of a class or to all manifestations of an abstract quality in a thing.

Division separates the subject matter into classes or parts : definition gives the general characteristics of the parts or of the entire subject. Definition does for a general or abstract subject what description does for a particular or concrete subject : it presents the distinguishing characteristics. The difference between description and definition is this : description gives characteristics that distinguish a particular thing, while definition gives characteristics that distinguish a class of things or an abstract quality. A wart on the nose may be a characteristic of a certain sailor : a roving disposition may be a characteristic of sailors in general.

A logical, or scientific, definition consists of three parts : first, the name of the thing to be defined ;

second, the name of the class to which it belongs; and third, the general characteristics that distinguish the thing from the other members of the class; for example, "Rhetoric is that language study which analyzes discourse to determine the principles of its structure." A scientific definition should give all of the general characteristics of the thing to be defined.

Informal definition is the definition we use in every-day affairs when we set forth one or more of the general characteristics of a thing without attempting to make the definition complete. Informal definition uses iterations, examples, comparisons, contrasts, etc. to make the general characteristics thoroughly understood.

The use of concrete examples, comparisons, etc. is very important in definition. An unskilled teacher sometimes gives complete and scientific definitions that do not really explain anything to the students because they do not understand his language. A skillful teacher uses many examples and comparisons in his explanations.

The following are the most common ways of presenting general characteristics in exposition by definition:—

Iteration is the repetition of an idea in different words. If I say, "Students necessarily lead a sedentary life," some one may not understand. I



use iteration if I explain by saying, "that is, they are obliged to spend much time over their books."

**Definition by Iteration** Teachers, lawyers, and public speakers use much iteration. Of course, useless repetition should be avoided.

One of the most common and effective methods of explanation is to give examples of the thing

**Definition by both General and Particular Examples** which is to be explained. Thus, in the last paragraph, the nature of iteration was explained by the use of an example; indeed, much of the explanation in this book is made by the use of examples.

Now, it will be helpful to note that there are two kinds of examples,—general and particular. If we say that sailors are superstitious, we may illustrate by giving *general examples*, which *apply to all members of the class*; thus we might say, "Sailors think it a bad omen to have a gull killed by one of the ship's crew." We give a *particular example* when we refer to *only one member of the class*, as when we say, "An old sailor in our town always refused to go to sea on the thirteenth day of the month."

A general characteristic of a thing or class of things may often be set forth clearly by comparing

**Definition by Comparison** the thing or class with another in which the presence of the characteristic is more apparent. Thus, we might explain the student's devotion to learning by saying, "The

student feels as homesick away from *his books* as the sailor does away from the sea.

Sometimes a general characteristic of a thing or class of things may be set forth clearly by contrasting the thing or class with another similar thing or class from which the characteristic is conspicuously absent; thus we may say, "The seaman finds nothing on land to interest him greatly, but the landsman is always curious about everything pertaining to ships and the sea."

A general characteristic may be made clear by giving its cause, its effect, or its result. For example, we might show that the sailor's rolling gait is caused by his habitual efforts to keep his equilibrium on the deck of a moving ship.

**Definition  
by giving  
Causes,  
Effects,  
etc.**

Sometimes a person explains a subject such as the nature of a class of things, the uses of a thing or class of things, or the meaning of a discourse, by merely enumerating general characteristics. Thus, a person might say:—

**Definition  
by enu-  
merating  
General  
Character-  
istics**

"The chickadee is a little brown bird with a tuft of black feathers on its head. It is one of the winter birds of the northern and middle states, and may be found in the trees about the house or in the depth of the woods."

Such an exposition is sometimes called a generalized description, for the details are enumerated

much as are the details of description. It is to be noted, however, that the purpose is to show the nature of a class, not to suggest the appearance of a particular bird. *Description deals with particular things.*

In the explanation of a process (that is, in the explanation of how something is made or done) gen-

**Definition  
by Gen-  
eralized  
Narration** eral details, or characteristics, are given in the chronological order; that is, in the order in which they should occur in time.

This is the order in which particular details are given in narration, hence the exposition of a process is sometimes called generalized narration. In narration we say, "He did this, and then this, and then this." In the exposition of a process we say, "Do this, and then this, and then this."

## LESSON 41

**Short theme assignment:** Explain the process by which something may be made or done.

*Example:—*

### HOW TO FIGHT A NEST OF BUMBLEBEES

#### *A Student's Theme*

If you wish to destroy a nest of bumblebees, whether the nest has been disturbed or not, never undertake to do it with a rush unless you are sure of killing most of them at the first attack. If the bees have been aroused, allow them

to settle, and then walk up quietly and stand by the nest. Soon the workers will begin to come in. Bumblebees always fly close to the ground when they are near their nest, and they alight at some little distance from it. This gives you an opportunity. Since they usually arrive singly, it is an easy matter to dispatch them by quietly stepping on them before they get close enough to alarm the nest. Also, most of the bees are workers, and when they come out of the nest they will leave in a businesslike way without noticing you. Later, they will return, loaded with honey, and will give you a chance at them.

Above all, do not become excited and imagine that you are getting hurt, for they are so bent on reaching the nest that you can get them every time. If one should assail you, do not run away. Stay near the nest where he does not fly high. Keep your nerve. Do not imagine that all are attacking you when only one does. Fight them singly, and nine times out of ten you will win and not get a sting.

Let the first part of your theme show what you are going to write about. Do not give details in a matter-of-fact way, and do not use an abbreviated, cook-book style. Your theme should have a pleasing, literary tone. The present tense should be used in the exposition of a process. You will note that details are presented in the narrative, or chronological, order.

*Suggested subjects:* How to write a composition; How to decorate for a Hallowe'en party; How to organize an amateur circus; How to find a bee tree; How to hive bees; How to enjoy a winter evening by the fire; How to break a colt; How to harvest wheat; How to stencil; How to make a kite; How to make a fire in the furnace; How to cook by a

camp fire; How to enroll in high school; How to study a lesson while a circus is in town.

NOTE. — If the students are advanced, the instructor may choose to have some or all of the expository themes several pages in length. The construction of long expository themes gives a drill in the division and the organization of thought that cannot be gained from the construction of short expository themes. The subjects suggested in this lesson and in most of the following ones are suitable for either short or long themes. If long themes are assigned, they should be accompanied by outlines showing at least the main divisions of the thought. The following outlines will suggest how the thought might be divided in long themes.

#### HOW TO ENTERTAIN ON HALLOWE'EN

- I. The kind of material to use for decoration.
- II. How to decorate the different parts of the house.
- III. How to receive the guests.
- IV. How to entertain the guests.
  - A. The games.
  - B. The refreshments.
- V. How to feel when you bid your guests good night.

#### HOW TO BREAK A COLT

- I. How to harness the colt.
- II. How to drive the colt.
- III. How to care for the colt after driving it.

#### LESSON 42

#### PARAGRAPHING

A paragraph may be a short undivided discourse, or it may be one of the divisions of a discourse.

## FIRST MEANING

The word *paragraphing* really has two meanings, which are often confused, even in the discussions that are given in rhetoric and composition textbooks. *First*, The word, paragraphing, may mean indicating the divisions or transitions of thought in a piece of discourse by means of indentation or the paragraph sign.

If the teacher says, "Paragraph this long theme," he means that the student should divide the theme into parts, called paragraphs; and that he should indicate these divisions by placing the first word of each paragraph twice the width of the margin from the left edge of the paper.

The student should observe two principles when he divides a piece of discourse into paragraphs.

1. The paragraph indentation is to help the reader to follow the thought; therefore paragraph indentation should occur only where there is a change, or transition, in the thought. Each paragraph should express one of the natural divisions of the thought.

2. Short paragraphs are often necessary in the narration of direct discourse, but in other kinds of discourse it is well to avoid very short and very long paragraphs. Usually a paragraph should not contain more than one hundred fifty or two hundred words, because it is not easy for a reader to follow the thought if very long paragraphs are

## EXPOSITORY WRITING

used. Moreover, careful analysis will generally show that the very long paragraph really does express two or more divisions of the thought. On the other hand, very short paragraphs suggest that the thought lacks organization and coherence. If the student will study a theme that is divided into very short paragraphs, he probably will see that in many cases two or three short paragraphs could be combined by the use of a connective word or phrase, and that the resulting paragraph would be more forceful because it would give one central thought instead of two or three thoughts indefinitely related. Avoid a choppy style.

### SECOND MEANING

The word *paragraphing* has a second meaning which it has received from authors of rhetoric and composition textbooks. **The word, paragraphing, may mean organizing thought so that a piece of discourse will be divided into unified parts, or paragraphs.** According to this meaning of the word, paragraphing is not merely the act of indicating what the divisions are in a discourse that is already constructed; it is the act of dividing the subject matter and constructing unified parts of a discourse.

The real problem of paragraphing, in so far as it treats of the division and organization of thought, comes with the study of typical exposition, argumentation, and expository-descriptive sketches.

Some writers have tried to show that every paragraph should be the unified treatment of a single topic thought, usually expressed by the first sentence and developed by the following sentences. This method of paragraph construction is successful when it is applied to typical exposition and argumentation, but it fails when it is applied to narration and to the exposition of a process. The structure of narration is essentially different from that of typical exposition. In narration (and in the exposition of a process) details are added to one another in chronological order. The order is, He did this, and then this, and then this (or, Do this, and then this, and then this). Narration and the exposition of a process are regularly constructed, a sentence at a time, and the question, What was done next? (or, What should be done next?) regularly determines what the next sentence should be. On the other hand, typical exposition is regularly constructed one division at a time.

The first thing to do in organizing paragraphs for a long piece of exposition is to divide the subject matter into its various parts, meanings, uses, or applications. These divisions may again be subdivided, and then finally all should be arranged in an order that will be logical and effective. Second, the general meaning of each division or subdivision must be set forth in a paragraph. Every paragraph,



whether the composition consists of one paragraph or of many, must be considered as a little composition in itself, and the question, What must be said to make clear the central thought (the topic thought) of this paragraph? determines what the paragraph should contain. If a simple statement of the general thought is not sufficient, it should be made clear by such means as iteration, illustration, and comparison.

While constructing an expository paragraph, the student should keep in mind the topic thought, and **The Topic Thought** he should put nothing into the paragraph that does not help to make that topic thought clear. Furthermore, he should construct the paragraph so that there can be no doubt in the reader's mind as to what the topic thought is; that is, he should show clearly what he is talking about. It is usually well to begin the paragraph with a topic sentence that will state concisely the topic thought of that paragraph. (**A topic sentence is a sentence that expresses briefly the thought of a composition.**) Some writers so regularly begin each expository paragraph with a topic sentence that the reader can get a fairly good outline of the thought by reading only the first sentence of each paragraph.

The theme, *The Despondency of Sophomores*, in Lesson 44, illustrates a double use of the topic sentence. The topic thought is given briefly in the

first sentence, and is repeated, more in detail, in the last sentence. A conscious observance of this device in the construction of paragraphs may tend to make a student's writing seem mechanical, but it will aid him in securing unity of thought and definiteness of purpose, for it requires him to keep constantly in mind the thing that he is talking about.

## LESSON 43

**Short theme assignment** (A descriptive-expository sketch): Write a theme, two or more paragraphs in length, giving the nature and usual appearance of some place, such as a market place, a factory, a school, a city, or a section of country.

**NOTE.** — The teacher will determine about how long this theme should be. If several pages are assigned, the theme should be accompanied by an outline showing at least the main divisions.

*Example: —*

**EDINBURGH**

The ancient and famous metropolis of the North [Edinburgh] sits overlooking a windy estuary from the slope and summit of three hills. No situation could be more commanding for the head city of a kingdom; none better chosen for noble prospects. From her tall precipices and terraced gardens she looks far and wide on the sea and broad champaigns. To the east you may watch at sunset the spark of the May lighthouse, where the Firth expands into the German Ocean; and away to the west, over the carse of Stirling, you can see the first snows upon Ben Ledi.

## EXPOSITORY WRITING

But Edinburgh pays cruelly for her high seat in one of the vilest climates under heaven. She is liable to be beaten upon by all the winds that blow, to be drenched with rain, to be buried in cold sea fogs out of the east, and powdered with the snow as it comes flying southward from the Highland hills. The weather is raw and boisterous in winter, shiftY and ungenial in summer, and a downright meteorological purgatory in the spring. . . . And yet the place establishes an interest in people's hearts; go where they will, they find no city of the same distinction; go where they will, they take a pride in their old home.

Venice, it has been said, differs from all other cities in the sentiment which she inspires. The rest may have admirers; she only, a famous fair one, counts lovers in her train. And indeed, even by her kindest friends, Edinburgh is not considered in a similar sense. These like her for many reasons, not any one of which is satisfactory in itself. They like her whimsically, if you will, and somewhat as a virtuoso dotes upon his cabinet. Her attraction is romantic in the narrowest meaning of the term. Beautiful as she is, she is not so beautiful as interesting. She is preëminently Gothic, and all the more so since she has set herself off with some Greek airs, and erected classic temples on her crags. In a word, and above all, she is a curiosity. The Palace of Holyrood has been left aside in the growth of Edinburgh; and stands gray and silent in a workman's quarter and among breweries and gas works. It is a house of many memories. Great people of yore, kings and queens, buffoons and grave ambassadors, played their stately farce for centuries in Holyrood. Wars have been plotted, dancing has lasted deep into the night, murder has been done in its chambers. There Prince Charlie held his phantom levees, and in a very gallant manner represented a fallen dynasty for some hours. Now, all these things of clay are mingled with the dust, the king's crown itself is shown for sixpence

to the vulgar; but the stone palace has outlived these changes. For fifty weeks together, it is no more than a show for tourists and a museum of old furniture; but on the fifty-first, behold the palace reawakened and mimicking its past. The Lord Commissioner, a kind of stage sovereign, sits among stage courtiers; a coach and six and clattering escort come and go before the gate; at night, the windows are lighted up, and its near neighbors, the workmen, may dance in their own houses to the palace music. And in this the palace is typical. There is a spark among the embers; from time to time the old volcano smokes. Edinburgh has but partly abdicated, and still wears, in parody, her metropolitan trappings. Half a capital and half a country town, the whole city leads a double existence; it has long trances of the one and flashes of the other; like the king of the Black Isles, it is half alive and half a monumental marble. . . .

Again, meditative people will find a charm in a certain consonancy between the aspect of the city and its odd and stirring history. Few places, if any, offer a more barbaric display of contrasts to the eye. In the very midst stands one of the most satisfactory crags in nature — a Bass Rock upon dry land, rooted in a garden, shaken by passing trains, and describing its warlike shadow over the liveliest and brightest thoroughfare of the New Town. From their smoky beehives, ten stories high, the unwashed look down upon the open squares and gardens of the wealthy; and gay people sunning themselves along Prince Street, with its miles of commercial palaces all beflagged upon some great occasion, see, across a gardened valley set with statues, where the washings of the old town flutter in the breeze at its high windows. And then, upon all sides, what a clashing of architecture! In this one valley, where the life of the town goes most busily forward, there may be seen, shown one above and behind another by the accidents of the ground,

buildings in almost every style upon the globe. Egyptian and Greek temples, Venetian palaces and Gothic spires, are huddled one over another in a most admired disorder; while, above all, the brute mass of the Castle and the summit of Arthur's seat look down upon these imitations with a becoming dignity, as the works of Nature may look down upon the Monuments of Art. — R. L. STEVENSON.

Your theme, like the one assigned in Lesson 19, should combine description and exposition. The first part should tell the name and the location of the place.

*Suggested subjects:* The fish market; The boat docks; The railway station; The city square; The gas factory; My home city, town, or state; Our high school; The city park.

*Suggestive outlines:* —

#### THE TOWN SQUARE

- I. Location and usual appearance.
- II. The square as a business center.
- III. The square as a social center.
  - A. On ordinary occasions.
  - B. On concert nights, holidays, etc.

#### THE RAILWAY STATION

- I. Location and usual appearance.
- II. Considered as a commercial center.
- III. Considered as a place to study human nature.

#### EDINBURGH

*(Outline of Stevenson's Sketch)*

- I. The situation.
- II. The climate.

III. The romantic spirit that the city inspires in its people.

IV. The romantic nature of the city.

#### LESSON 44

**Theme assignment:** Write a theme of a single paragraph explaining one characteristic of a certain class of people.

*Example:—*

#### THE DESPONDENCY OF SOPHOMORES

##### *A Student's Theme*

Sophomores in the high school lead a life of hopeless despondency. Oppressed by overwork and weighed down with worries, they furnish an excellent example of the cruelties of the present so-called enlightened age. From persons of cheerful minds and inoffensive dispositions, they have developed into a class of pessimists, morose, dull, and heavy-minded. They look upon the happy, easy-going, prosperous seniors with envy and malice, and upon the teachers with a feeling of antagonism. By glancing over the faces in Chapel, one can easily recognize the sophomore by his long, tragic, care-worn face. One feels that he is not unlike the poor, oppressed Anglo-Saxon of the twelfth century, lorded over by the happy, easy-going Norman, and ruled by a cruel, despotic Norman king. Sullen, cynical, and ill-tempered, the sophomore trudges under his burden of work and worry, waiting blindly for something or some one to rescue him from the hopelessness of despondency.

The first sentence in this example is a topic sentence which tells what the characteristic is.

The second sentence explains this characteristic by telling the cause. The third sentence gives a contrast; the fourth, a general example (the characteristic in the action of sophomores); the fifth, a general example (the characteristic in the appearance of sophomores); the sixth, a comparison; and the seventh, an iteration.

This assignment calls for exposition by definition. Explain only one characteristic.

*Suggested subjects:* The loneliness of freshmen; The loneliness of the girl without a chum; The vanity of sweet sixteen; The contentment of the farmer; The leniency of grandmothers; The insanity of the bargain hunter; The impertinence of the neighborhood comforter; The humor of the Irish; The helplessness at school of the protected boy; The superiority of brothers; The cordiality of Southern people.

NOTE. — These are suggested *subjects*; they are not all good *titles*.

#### LESSON 45

**Theme assignment:** Write an expository theme of two paragraphs in which the subject matter of the second paragraph will be contrasted with that of the first.

*Example:* —

#### OLD TIMES<sup>1</sup>

It appears by reports in old volumes of the *Sun* that the New Yorkers who lived say from forty to sixty years ago must have had a lively time during the days in which

<sup>1</sup> By Robert G. Cooke, in the *New York Sun*. Copyright.

the old year went out and the new year came in. The folks of the old time gave themselves up to all-round merriment in the closing hours of December, *often stayed up the whole night for a purpose, and were full of jollity the next day, and for several days.* They visited each other, the whole lot of them, to pass the compliments of the season; they tramped around to house after house, from early dawn to dewy eve, and later yet. And anybody was welcome everywhere; everybody "took something" at the homes of all friends and acquaintances; a good table, upon which there were plates and other properties, was set in every one's house; the mistress of every place, and all her children, excepting those of the boys who had gone out, awaited the day's visitors; and happiness reigned supreme, from the Battery up along the Bowery, and other streets higher than Canal Street, away over in Greenwich village, by the sides of both rivers and far out, at occasional spots, toward Harlem, not to speak of Kip's Bay and hundreds of other places.

But a change has been brought about within the last thirty or forty years, more especially during the time which has elapsed since the war broke out. The New Yorkers now on the stage do not enjoy New Year's Day as did their forbears of the first half of our century. They do not, for themselves, ring out the old or ring in the new; they do not freshen up their friendship, or go about the town, or carry on, or eat New Year's cake, or smell schnappes, or enjoy the solid yet foamy old-fashioned fun. The people of to-day seem to be dry and dull, as compared with those of whom one can read in the way-back volumes of the *Sun*, those numbers of it that were printed along about New Year's time.

Make each paragraph in your theme develop one topic thought, and only one. Phrase the be-



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ginning of your second paragraph so that it will clearly show the intended contrast with the first.

*Suggested subjects:—*

1. The hard work required from a student of composition and the benefit he derives from the work.

2. The convenience and the inconvenience of having a roommate.

3. The advantages and the disadvantages of studying with another.

4. The joys and the trials of camping.

5. The conceit that seniors are popularly supposed to have and the modesty that really characterizes them.

6. The joys and the sorrows of Commencement Day.

7. The cost of a high school education and its value.

8. The ideal fishing trip *versus* the real one.

9. The advantages and the disadvantages of being an only child.

10. The prevalence of superstitions and their absurdity.

## LESSON 46

### SENTENCE STRUCTURE

THE composition of an unskilled writer sometimes seems monotonous and mechanical, because the sentence structure lacks variety. If the sentences are all declarative, the substitution of an occasional interrogative or exclamatory sentence might prevent the style from seeming monotonous; and if most of the sentences are simple or compound, the substitution of some complex sentences might make the style more pleasing. A piece of exposition is sometimes monotonous

**Arrange-  
ment of the  
Parts**

because the author habitually uses only one way of *presenting general details*; for example, by giving general examples: such a composition might be made more pleasing by the use of comparison, contrast, iteration, and particular examples. However, the most common cause of monotony in the style of an unskilled writer is the habit of arranging the parts of the sentences after one pattern.

Two principal ways of arranging the parts of sentences are to be considered. The parts may be so arranged that a person must read to the last word before he can get a complete thought; or the parts may be so arranged that a person could get a complete thought if he were to stop at one or more places before the end of the sentence.

In a periodic sentence the parts are so arranged that a complete thought is not expressed until the last word is given. The sentence, "When the storm had passed, our visitors departed," is periodic; so, too, is the sentence, "Either we must renounce all claim to these islands, or we must prepare ourselves to defend them." Periodic Sentences

The periodic sentence is sometimes spoken of as a short, decisive sentence; but it is not necessarily short, as the following sentence will show:—

Considering our present advanced state of culture, and how the Torch of Science has now been brandished and borne about, with more or less effect, for five thousand years and upwards; how, in these times especially, not only the

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Torch still burns, and perhaps more fiercely than ever, but innumerable Rushlights, and Sulphur-matches kindled thereat, are glancing in every direction, so that not the smallest cranny or doghole in Nature or Art can remain unilluminated, — it might strike the reflective mind with some surprise that hitherto little or nothing of a fundamental character, whether in the way of Philosophy or History, has been written on the subject of Clothes. — THOMAS CARLYLE.

The periodic sentence is usually dignified and businesslike, hence it is a sentence form especially adapted to exposition and argumentation. If it is used to excess, however, the composition is likely to seem formal and conventional. The nature of periodic sentence structure is well illustrated in the following paragraph : —

In the treatment of both mind and body, the decorative element has continued to predominate in a greater degree among women than among men. Originally, personal adornment occupied the attention of both sexes equally. In these later days of civilization, however, we see that in the dress of men the regard for appearance has in a considerable degree yielded to the regard for comfort ; while in their education the useful has of late been trenching on the ornamental. In neither direction has this change gone so far with women. The wearing of earrings, finger rings, bracelets ; the elaborate dressing of the hair ; the still occasional use of paint ; the immense labor bestowed in making habiliments sufficiently attractive ; and the great discomfort that will be submitted to for the sake of conformity ; show how greatly in the attiring of women, the desire of approbation overrides the desire for warmth and convenience. And similarly in their education, the immense preponderance of “accomplishments”

proves how here, too, use is subordinated to display. Dancing, deportment, the piano, singing, drawing — what a large space do these occupy! — HERBERT SPENCER. .

In the unperiodic or loose sentence the parts are so arranged that a complete thought is expressed before the last word is given. The sentence, "Our visitors departed when the storm had passed," is unperiodic.

Unperiodic  
or Loose  
Sentences

Probably the term "loose" was applied to this sentence form because it is likely to lack coherence when it is constructed by careless writers. A careless writer's laziness or an illogical writer's inability to think clearly is generally revealed in his construction of unperiodic sentences. His "loose" sentence often indicates that he did not have the entire thought in mind before he began to write; that, after he had expressed his original thought, he added a series of afterthoughts or modifying details.

From what has been said it must not be inferred that the unperiodic sentence is an inferior sentence form; indeed, because of its flexibility, it seems to be a favorite sentence form with literary writers. It is usually smooth, flowing, and conversational; hence it is especially adapted to narration and descriptive sketches. The following paragraph illustrates its flowing movement: —

Whilst I was yet looking down upon these gravestones, I was roused by the sound of the abbey clock, reverberating

from buttress to buttress, and echoing among the cloisters. It is almost startling to hear this warning of departed time sounding among the tombs, and telling the lapse of the hour, which, like a mighty billow, has rolled us onward towards the grave. I pursued my walk to an arched door opening to the interior of the abbey. On entering here, the magnificence of the building breaks fully upon the mind, contrasted with the vaults of the cloister. The eyes gaze ~~with~~ wonder at clustered columns of gigantic dimensions, with arches springing from them to such an amazing height; and man wandering about their bases, shrunk into insignificance in comparison with his own handiwork. The spaciousness and gloom of this vast edifice produce a profound and mysterious awe. We step cautiously and softly about, as if fearful of disturbing the hallowed silence of the tomb; while every footfall whispers along the wall, making us more sensible of the quiet we have interrupted.

— WASHINGTON IRVING.

Finally, the unperiodic sentence does not necessarily lack force. The most forceful sentences are often unperiodic sentences which have the element of climax. Note the force of the following unperiodic sentence:—

The world will ever bow in homage before such dictators, who rule by the power of genius and manhood, who marshal the mighty forces of Justice and Humanity, and who hold Principle above Policy, Truth above Diplomacy, and Right above Consistency.<sup>1</sup>

Some writers think that there is a third kind of sentence, “the balanced sentence,” on the basis of

<sup>1</sup> By Clyde McGee. From *Honor Oration*s, published by the University of Michigan Oratorical Association. Copyright, 1901.

the arrangement of the parts of a sentence. It seems better, however, to say that the element of balance may enter into the construction of either the periodic sentence or the unperiodic sentence. The word *balance* indicates the nature of this element: two or more parts of a sentence, through similarity of structure and use, are balanced against each other; for example, "We are free, but others have been free; and we are prosperous, but others have been prosperous." In the same way, one sentence may be balanced against another. The element of balance is a prominent characteristic of the following paragraph: —

The Element of Balance

I plead for the policy of this prophet-statesman. [I plead] That no backward step, no faltering faith may mark the policy of the future. That our ideal may still be not to subjugate but to enlighten; not to colonize but to Christianize; not to gain markets, but to make men free and teach them how to live in freedom. May our nation learn Pitt's message; that if we would live, we must give life; if we would be strong, we must be pure; if we would remain free, we must not enslave. — MCGEE.

The second of the sentences in this quotation is periodic with an element of balance. The third and the fourth are unperiodic with an element of balance. The second sentence is balanced against the third.

The element of balance when correctly used, and used in moderation, makes a pleasing and forceful

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sentence structure. When it is used to excess, the style is likely to seem pompous and affected.

**Exercises:** Classify each of the sentences in the selection, *Vocal Athletics*, in the next lesson.

### LESSON 47.

**Theme assignment:** Write an expository theme of two or more paragraphs about some organization, invention, institution, or kind of amusement. Let the first paragraph be a general presentation of the subject.

*Example:* —

#### VOCAL ATHLETICS<sup>1</sup>

Prominent among the features of a football season is the organized cheering and singing at the leading games. From the closely packed bodies of undergraduates in the grand stands, under energetic leadership and often intensified by megaphones, there have rolled in great volumes the songs and cheers in praise of *alma mater*, and for the encouragement of the embattled heroes on the gridironed field below.

As usual, this has been something which the crowds at the games have enjoyed, something expected and accepted as demonstrating youthful exuberance and college loyalty, and as giving a characteristic thrill and color to the game itself. As for the players, the noise is to them as often a nuisance as an inspiration. Not infrequently in the high tension of the contest they are wholly unconscious of it.

To the members of the cheering section, the "rooters" organized vocal effort constitutes the main part of their participation in athletics during the fall. In the spring they

<sup>1</sup> From *The Youth's Companion*, December 2, 1909. Copyright, 1909, by The Perry Mason Company.

## THEME ASSIGNMENT

were likewise active to a lesser degree at the boat race, the track meets, and the baseball games, although in baseball they are now disposed to give up, in the interests of fair play, the cheering or demonstrations which tend to "rattle" the opposing team.

Granted that it is a great pity that participation in athletics is not more general among college boys, instead of being confined to a few who specialize in the fields, there is nevertheless something to be said in behalf of the results achieved by the cheering masses in the stands or on the side lines. Sometimes the enthusiasm is artificial and the demonstration perfunctory, but more often, and on the whole, the boys are "getting together," perfecting a splendid fellowship, and cementing a solidity of college spirit and sentiment as they do in no other way during their years together. That is not the least of the things accomplished by college athletics.

In writing this theme, avoid argumentation; that is, do not try to convince the reader that a certain thing is true or that a certain thing should be done. Write as though you were trying to teach; not as though you were trying to persuade.

*Suggested subjects:* Baseball; Moving picture shows; Chapel exercises; Chapel talks; Examinations; Free public education; Manual training; High school fraternities; Public parks; Good roads; Consolidated rural schools; The notebook system in education; The Young Men's Christian Association; Street fairs.

These are good subjects for long themes. If a long theme is assigned, it should be accompanied by an outline, showing at least the main divisions of the thought.



*Suggestive Outlines: —***THE YOUNG WOMEN'S CHRISTIAN ASSOCIATION**

- I. What it is (its nature and purpose).
- II. Its organization.
  - A. Home department.
  - B. Foreign department.
- III. What it is accomplishing.

**FREE PUBLIC EDUCATION**

- I. What is meant by "free public education."
- II. Its origin and extension.
- III. The public expense that it causes.
- IV. The public benefits that result from it.
  - A. Intelligent citizenship.
  - B. Democratic views.

**BASEBALL**

- I. What it is (a national game).
- II. Why it is a popular game.
- III. Some good results from the game.
  - A. Upon school life.
  - B. Upon the national life.
- IV. Some bad results from the game.
  - A. Upon school life.
  - B. Upon the national life.

**LESSON 48**

**Theme assignment:** Write an expository theme of two or more paragraphs about some habit or about some custom.

*Example: —*

**THE USE OF SLANG**

I think there is one habit worse than that of punning. It is the gradual substitution of cant or flash terms for words

which truly characterize their objects. I have known several very genteel idiots whose whole vocabulary had deliquesced into some half-dozen expressions. All things fell into one of two great categories,—*fast* or *slow*. Man's chief end was to be a *brick*. When the great calamities of life overtook their friends, these last were spoken of as being *a good deal cut up*. Nine tenths of human existence were summed up in the single word, *bore*. These expressions come to be the algebraic symbols of minds which have grown too weak or too indolent to discriminate. They are the blank checks of intellectual bankruptcy,—you may fill them up with what idea you like; it makes no difference, for there are no funds in the treasury upon which they are drawn. Colleges and good-for-nothing smoking clubs are the places where these conversational fungi spring up most luxuriantly. Do not think I undervalue the proper use and application of a cant word or phrase. It adds piquancy to conversation, as a mushroom does to a sauce. But it is no better than a toadstool, odious to the sense and poisonous to the intellect, when it spawns itself all over the talk of men and youths capable of talking, as it sometimes does.

[However,] to give up the Algebraic Symbol, because *a* or *b* is often a cover for ideal nihilism, would be unwise. I have heard a child laboring to express a certain condition, involving a hitherto undescribed sensation, (as it supposed), all of which could have been sufficiently explained by the participle *bored*. I have seen a country clergyman, with a one-story intellect and a one-horse vocabulary, who has consumed his valuable time (and mine) freely, in developing an opinion of a brother minister's discourse which would have been abundantly characterized by a peach-down-lipped sophomore in the one word — *slow*. Let us discriminate, and be shy of absolute proscription.—O. W. HOLMES.

In writing your theme, avoid argumentation;

that is, do not try to prove that a certain thing is true, and do not try to convince the reader that a certain thing should be done. The subject should be one with which you are familiar: one that you might talk about in every-day conversation. The style may be made flexible and entertaining by the use of concrete examples and comparisons.

*Suggested subjects:—*

1. The habit of being polite (cheerful, discontented, etc.).
2. The habit of saving something.
3. The habit of "cramming" for examinations.
4. The habit of studying late at night.
5. The habit of mental concentration.
6. The custom of planting trees on Arbor Day.
7. The custom of sending valentines.
8. The custom of playing Hallowe'en jokes.
9. The custom of celebrating the Fourth of July with fireworks and confusion.
10. The custom of holding Commencement exercises.

*Suggestive outlines:—*

#### BEING POLITE

- I. What the habit of politeness really is.
- II. One effect of the habit of politeness upon the possessor.
- III. One effect the habit of politeness has upon the lives of others.

#### THE HABIT OF SAVING

- I. How habit determines whether we shall save something or spend everything.

II. The effect of the habit of saving upon one's self-respect.

III. Its effect upon one's interest in public affairs (hence upon his usefulness as a citizen).

Long themes may easily be written upon these subjects. Naturally, the structure of a long theme would be more complex than that of a short theme. The student's outline might be something like the following: —

#### PLANTING TREES ON ARBOR DAY

- I. What the custom is, and how it originated.
- II. The results of the custom.
  - A. The educational results.
  - B. The economic results.
  - C. The æsthetic results.
- III. What the custom should be.
  - A. What it should be locally.
  - B. What it should be nationally.

#### LESSON 49

**Theme assignment:** Write an expository theme of two paragraphs about one of the following poems. (The teacher may select the poem.) Do not write a paraphrase.

#### CROSSING THE BAR

Sunset and evening star,  
And one clear call for me!  
And may there be no moaning of  
When I put out to sea,

But such a tide as moving seems asleep,  
Too full for sound and foam,  
When that which drew from out the boundless/deep  
Turns again home.

Twilight and evening bell, '  
And after that the dark!  
And may there be no sadness of farewell,  
When I embark;

For tho' from out our bourne of Time and Place '  
The flood may bear me far,  
I hope to see my Pilot face to face  
When I have crost the bar.

— ALFRED TENNYSON

#### LITTLE BOY BLUE<sup>1</sup>

The little toy dog is covered with dust,  
But sturdy and stanch he stands;  
And the little toy soldier is red with rust,  
And his musket moulds in his hands.  
Time was when the little toy dog was new  
And the soldier was passing fair,  
And that was the time when our Little Boy Blue  
Kissed them and put them there.

"Now, don't you go till I come," he said,  
"And don't you make any noise!"  
So toddling off to his trundle-bed  
He dreamt of the pretty toys.  
And as he was dreaming, an angel song  
Awakened our Little Boy Blue, —  
Oh, the years are many, the years are long,  
But the little toy friends are true.

<sup>1</sup> From *A Little Book of Western Verse*. Copyright, 1889, by Eugene Field. Published by Charles Scribner's Sons.

Ay, faithful to Little Boy Blue they stand,  
Each in the same old place,  
Awaiting the touch of a little hand,  
The smile of a little face.  
And they wonder, as waiting these long years through,  
In the dust of that little cha  
What has become of our Little Boy Blue  
Since he kissed them and put them there.

The first poem is the more difficult to understand, but it is the better subject for the student, if he is able to handle it. He should ask himself, What did Tennyson intend to say about his approaching death? (He was eighty years old when he wrote the poem.) The student may use examples, by referring to parts of the poem or to incidents in the poet's life, to explain the kind of death that Tennyson wished. Other ways of explaining may also be used, such as iteration, comparison, and contrast. The poem might be compared with Bryant's *To a Waterfowl*, or contrasted with Arnold's *Dover Beach*.

The first part of this theme should tell what poem is to be discussed and the name of the author. The first paragraph may well be a generalized description of the poem or an explanation of its meaning; however, it should not be a paraphrase of the poem; that is, it should not translate the poem into other words, a line at a time. The second paragraph should present one general detail. It might tell why the poem is popular;

might present one characteristic of the writer which the poem illustrates; it might present one characteristic of the poem, such as its structure, its universal appeal, its appeal to child nature, its hopefulness, its pathos.

The student should try to give to his composition some of the literary tone and grace of expression which characterize the poem.

*Example:—*

**"O CAPTAIN! MY CAPTAIN!"**

*A Student's Theme*

The poem *O Captain! My Captain!* is a song which was written by Walt Whitman as an expression of his grief for the death of Abraham Lincoln. It was only natural that the author should speak of Lincoln as "My Captain," for Walt Whitman's home was near New York Harbor, and he had often watched "vessels grim and daring" steered safely into harbor: and he had been in the Civil War, too, through which, Whitman tells us, "my Captain" had steered the Ship of State. A tone of triumph runs through the poem, for the Civil War was successfully ended, the fearful trip was done; but this tone of triumph only heightens the pathos of the refrain,

" . . . on the deck my Captain lies,  
Fallen cold and dead."

The world will always be ready to sing this song of Lincoln. It is a song in commemoration of one of America's greatest heroes, and one of the world's greatest benefactors; it is a poem containing pleasing imagery, charming music, and noble sentiment; and more than this, it is a poem which

has the ring of truth, — it is the sincere expression of noble thought and emotion. Sincerity always commands respect. We who read the poem are ready to say with Whitman, "My Captain," and "Dear father." With him we sincerely repeat,

kult, O shores, and ring, O bells  
 But I with mournful tread,  
 Walk the deck my Captain lie  
 Fallen cold and dead."

## LESSON 50

**Exercise :** Prepare for recitation the discussion of Figures of Speech and Forms of Arrangement, beginning on page 348.

## LESSON 51

**Exercise :** Explain the figurative language in the following selections. Classify each figure of speech and give reasons.

There drew he forth the brand Excalibur,  
 And o'er him, drawing it, the winter mood  
 Brightening the skirts of a long cloud, ran forth  
 And sparkled keen with frost against the hilt:  
 For all the haft twinkled with diamond sparks,  
 Myriads of topaz-lights, and jacinth-work  
 Of subtlest jewellery.

\* \* \* \* \*

The great brand  
 Made lightnings in the splendor of the moon,  
 And flashing round and round, and whirl'd in an arch,  
 Shot like a streamer of the northern morn,



Seen where the moving isles of winter shock  
By night, with noises of the Northern Sea.

\* \* \* \* \*

But, as he walk'd, King Arthur panted hard,  
Like one that feels a nightmare on his bed  
When all the house is mute. So sigh'd the king,  
Muttering and murmuring at his ear, "Quick, quick!  
I fear it is too late, and I shall die."

But the other swiftly strode from ridge to ridge,  
Clothed with his breath, and looking, as he walk'd,  
Larger than human on the frozen hills.  
He heard the deep behind him, and a cry  
Before. His own thought drove him like a goad.  
Dry clash'd his harness in the icy caves  
And barren chasms, and all to left and right  
The bare black cliff clang'd round him, as he bas'd  
His feet on juts of slippery crag that rang  
Sharp-smitten with the dint of armed heels  
And on a sudden, lo, the level lake,  
And the long glories of the winter moon!

Then saw they how there hove a dusky bar,  
Dark as a funeral scarf from stem to stern,  
Beneath them; and descending they were ware  
That all the decks were dense with stately forms,  
Black-stoled, black-hooded, like a dream — by these  
Three queens with crowns of gold — and from them  
A cry that shiver'd to the tingling stars,  
And, as it were one voice, an agony  
Of lamentation, like a wind that shrills  
All night in a waste land, where no one comes,  
Or hath come since the making of the world.

— ALFRED TENNYSON, *Morte D'Arthur*.

Question: What figure of speech predominates  
in Tennyson's *Crossing the Bar*?

## LESSON 52

**Assignment :** Write an expository theme of three or more paragraphs upon the death of King Arthur and the return of Excalibur.

NOTE. — Read the story also in Tennyson's *The Passing of Arthur*. The length of this theme should be determined by the teacher. The subject is a good one for a long theme.

LE MORTE D'ARTHUR<sup>1</sup>

Then Sir Bedivere wept for the death of his brother. Leave this mourning and weeping, said the king, for all this will not avail me, for wit thou well an I might live myself, the death of Sir Lucan would grieve me evermore; but my time hieth fast, said the king. Therefore, said Arthur unto Sir Bedivere, take Excalibur, my good sword, and go with it to yonder water side, and when thou comest there I charge thee throw my sword in that water, and come again and tell me what thou there seest. My lord, said Sir Bedivere, your commandment shall be done, and lightly bring you word again. So Sir Bedivere departed, and by the way he beheld that noble sword, that the pommel and the haft was all of precious stones; and then he said to himself: If I throw this rich sword in the water, thereof shall never come good, but harm and loss. And then Sir Bedivere hid Excalibur under a tree. And so, as soon as he might, he came again to the king, and said he had been at the water, and had thrown the sword in the water. What saw thou there? said the king. Sir, he said, I saw nothing but waves and winds. That is untruly said of thee, said the king, therefore go thou lightly again, and do my commandment; as thou art to me lief and dear, spare not, but throw it in. Then Sir Bedivere returned again, and took the sword in his hand; and

<sup>1</sup> From "Everyman's" edition of Sir Thomas Malory's *Le Morte D'Arthur*. Published by E. P. Dutton & Co.

then him thought sin and shame to throw away the noble sword, and so ofte he hid the sword, and returned again, and told to the king that he had been at the water, and done his commandment. What saw thou there? said the king. Sir, he said, I saw nothing but the waters wappe and the waves wanne. Ah, traitor untrue, said King Arthur, now hast thou betrayed me twice. Who would have weened that, thou that hast been to me so lief and dear? and thou art named a noble knight, and would betray me for the richness of the sword. But now go again lightly, for thy long tarrying putteth me in great jeopardy of my life, for I have taken cold. And but if thou do not as I bid thee, if ever I may see thee, I shall slay thee with mine own hands; for thou wouldst for my rich sword see me dead. Then Sir Bedivere departed, and went to the sword, and lightly took it up, and went to the water side; and there he bound the girdle about the hilts; and then he threw the sword as far into the water as he might; and there came an arm and an hand above the water and met it, and caught it, and so shook it thrice and brandished, and then vanished away the hand and the sword in the water. So Sir Bedivere came again to the king and told him what he saw. Alas, said the king, help me hence, for I dread me I have tarried over long. Then Sir Bedivere took the king upon his back, and so went with him to that water side. And when they were at the water side, even fast by the bank hove a little barge with many fair ladies in it, and among them all was a queen, and all they had black hoods, and all they wept and shrieked when they saw King Arthur. Now put me into the barge, said the king. And so he did softly; and there received him three queens with great mourning; and so they set them down, and in one of their laps King Arthur laid his head. And then that queen said: Ah, dear brother, why have ye tarried so long from me? alas, this wound on your head hath caught over-much cold. And so they rowed from the land, and Sir Bedivere

beheld all those ladies go from him. Then Sir Bedivere cried: Ah my lord Arthur, what shall become of me, now ye go from me and leave me here alone among mine enemies?

The nature of Thomas Malory's book is indicated by the last paragraph, which is as follows:—

Thus endeth this noble and joyous book entitled "Le Morte D'Arthur." Notwithstanding it treateth of the birth, life, and acts of the said King Arthur, of his noble knights of the Round Table, their marvelous enquests and adventures, the achieving of the Sangreal, and in the end the dolorous death and departing out of this world of them all. Which book was reduced into English by Sir Thomas Malory, knight, as afore is said, and by me [Caxton] divided into twenty-one books, chaptered and imprinted, and finished in the abbey Westminster the last day of July the year of our Lord MCCCCLXXXV.

While deciding upon the material for this theme, the student may do well to imagine himself discussing with his parents the two versions of the story in regard to the following points:

1. The origin, general nature, and historical interest.

2. The structure, paragraphing, punctuation, diction, sentence structure, figures of speech, kind of discourse, simplicity, strength, and rapidity of movement.

3. The content, insight into the life of the Middle Ages, imagery, quaintness, romantic nature, character analysis, and literary value.

4. The authors. Discuss the characters of

Malory and Tennyson. Did they understand human nature? What were their interests in life?

5. Comparison of the two versions, their salient characteristics. Which do you enjoy the more, *and why?*

Unless the teacher limits the assignment, the theme may be based upon Malory's version, or upon that of Tennyson, or both.

*Example : —*

#### AUCASSIN AND NICOLETTE<sup>1</sup>

✓ A beautiful story, which has survived some centuries, is usually sure to have suffered much the same fate as a jewel or vessel of pure gold, which has been from time to time remelted and remolded to suit the taste of the immediate generation. But there are some few which, having been once securely treasured, have become still more safely forgotten, and which, when restored at last to the light, are prized, like the quaint gold work from an Etruscan tomb, not merely for the sake of a material precious in all generations, but even more because they bring back to a world grown older in tastes and likings, the features and fancies of its younger days. Among the mediaeval works of romance which have been thus preserved to us in authentic form, there is none of greater interest or beauty than the little tale of *Aucassin and Nicolette*, nor any that had apparently a more slender chance of survival. A single hastily written manuscript, preserved now in the National Library at Paris, and lost sight of, as it would seem, till the middle of the last century, has kept in existence this little work, which is now accounted one of the most precious

<sup>1</sup> From the introduction to *Aucassin and Nicolette*, translated by Wm. Bourdillon. Published by the Macmillan Company.

remains of the old French literature, being not only of unique form, but also of unusual poetic beauty. It was probably composed somewhere between 1150 and 1200, at the period, that is, when the great mediaeval literature of France was reaching the height of its splendor. *Aucassin and Nicolette* belongs approximately to the period of the great Arthurian poems of Chrestien de Troyes, with which it shows some affinity of word and phrase.

It is perhaps the highest proof of the artistic power of the author of *Aucassin* that he has succeeded in the peculiar art-form, prose alternating with verse, which he chose for his romance; a form tempting, fatally easy, and perilous. It is an art-form which in England, at all events, and at the present day, may be regarded as out of the question for any writer who writes to be read. For the effect of the constant change of prose to verse, and verse again to prose, is much like that of alternately walking and dancing, with a necessary change of shoes every time. Perhaps the nearest approach to such change in the highest modern literature is to be found in Tennyson's *Maud*, with its changes of meter; and as to this there is no doubt that these changes seriously impair the unity and completeness of the poem. There is some likeness to this effect in a Greek play, where the speeches may be regarded as a kind of measured prose, as compared to the chorus. And as the choruses in a Greek play, like the verse sections of *Aucassin*, were sung, while the rest was declaimed, the likeness of the effect as originally intended must have been even closer. In both cases it is evident that the art-form would never have arisen as a mere style of literature on a printed page.

If we turn from the form to the matter of the work, we are struck with the writer's power of transfiguring the commonplace materials of the minstrel into sudden and unexpected beauty. In picturing the personal appearance of his hero and heroine, for all his perceptiveness and freshness,

he makes no attempt to rise above conventional types. His description of them is simply a list of the personal charms then held in high esteem, and is almost word for word the same for both the youth and the maiden. . . . [However, the story reveals] a conscious attempt both to delineate and to develop character. This is, naturally, to be noticed principally in the hero and heroine themselves. No other character is portrayed for us except in its relations to them, and for the sake of its influence on their characters or fortunes. But we may incidentally notice how varied and how life-like are these subordinate characters, and how true to the invariable qualities of human nature in all time. What could be more realistic than the obstinate pride of birth in Aucassin's father, the kind-heartedness of the warder, the sturdy spirit of the plowboy, the weakness of the king of Torelore, the good nature of the motherly viscountess! The shepherd boys are a study in themselves. Evidently the writer knew rustic nature well, and he paints from the life their habitual attitude of surly independence toward superiors; their nature, easily moved by superstition, but still more easily moved by money; their underlying kindness of disposition, which is, however, carefully concealed under a manner of the grossest rudeness, especially when they think they are being "domineered over."

In comparison with the fidelity and piquancy of these minor characters, and again with the brightly drawn study of Nicolette, we are struck with the somewhat unreal character of Aucassin. Though the principal figure in the book, he is the least living. Nor is the reason far to seek. Paradoxical as it may sound, it is just because Aucassin is the figure whom the poet wishes to make the most of, that he is the most conventional and least life-like. We saw before that the poet had no idea of portraying his hero's features from a living model, and in the same way it never occurred to him to describe his character from the life. Just as in

representing his hero's appearance he merely reminds his listeners of a familiar ideal of personal beauty, so he leaves them to picture his character according to their own idea of a young knight, a picture which he well knew no effort of his could heighten.

Throughout the story Nicolette is always fascinating. Each fresh event brings out some new fascination, and fills in the exquisite outline with more vivid colors. We feel of her portrait just the opposite of what we feel of Aucassin's. There is nothing in her of the lay-figure, the familiar ideal. Rather, we are perpetually surprised at the keen discernment and felicitous touch with which the pre-Renaissance poet portrays the maidenly character—pure, high-souled, ready for self-sacrifice, and yet not without a touch of the charming coquetry of light-hearted girlhood. What can be more enchanting than the message she leaves with the shepherd boys for Aucassin, with its transparent fiction of the beast in the forest which he is to hunt? Eager as she is for her lover to find her, the eagerness is not to be all on her side. "Within three days must he hunt it, or never more shall he see it with his eyes." There is a like touch, half of coyness, half of coquetry, in her making the bower to test her lover's fidelity. Very pretty also, is her womanly tenderness in Section 40, where she tries to comfort him while he still believes her to be far away: she is unable, because of her stained face, to reveal herself, but she cannot bear to leave him unhappy. But perhaps the scene in which she appears most charming and irresistible of all is that in which, disguised as a minstrel, she sings before Aucassin the story of their love, and how she has refused to wed at her father's wish. Of a truth, this girl-creation of the old French poet takes her place among the loveliest figures of romance.

It is tantalizing to have no clew at all to the authorship of this little flower of love stories. Nor does the work itself



## EXPOSITORY WRITING

give us any certain information about him, though it is usually taken for granted that he was a native of Northern France, since he used a dialect of that district. But, however little we know of the personality of the author, we know from his work a good deal of his mental qualifications, and that he must have been a person of quick eye, of poetic vision, and, in a small way, of Shakespearean acquisitiveness. The work is full of little vivid touches, which are evidently founded on memory, and suggested by actual scenes. The castle in the story may not correspond with the castle of Beaucaire, but it was a real castle, with its half-ruined tower, the postern gate leading into the street of the town; the chamber overlooking the garden from which Nicolette escaped, and the dry moat, with its steep sides so hard to climb, and the spring at the edge of the forest, and the grassy, overgrown forest ways—all such details are fresh from the retina of the poet's eye.

### LESSON 53

**Short theme assignment:** Write a character sketch about some person whom you know.

*Example :—*

#### SCROOGE

Oh! but he was a tight-fisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster! The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days;—and didn't thaw out one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain and snow and hail and sleet could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with glad-some looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and they would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones called "nuts" to Scrooge.

— CHARLES DICKENS, *Christmas Carol*.

The students' theme should not be a description of the person. Parts of the theme may be descriptive, but the chief purpose of the theme should be to explain the nature of the person's character. Of course, a person's character may be revealed in many ways: by the way he acts, thinks, and speaks; by his appearance; and by the way he is regarded by others. Though the theme may contain some descriptive details, the chief purpose

should be to present abstract qualities. As in most expository themes, the present tense should be used.

*Suggested subjects:* A character of marked individuality, such as a pompous, talkative, self-assertive old man; A quiet, cordial, fanciful, and somewhat eccentric old lady; A shy, self-contained, poetic student.

#### LESSON 54

**Exercise:** a. Study the diction of the quotation from Malory's *Le Morte D'Arthur*, given in Lesson 52. Give some words and phrases that have become obsolete since Malory wrote (1485).

b. Prepare for recitation the meaning of the abbreviations given on page 359.

#### LESSON 55

**Long theme assignment:** Write a long expository theme.

**NOTE.** — The teacher will determine how long this theme should be and when it should be due. It should be accompanied by an outline.

*Example:* —

#### WHAT A COLLEGE EDUCATION SHOULD GIVE<sup>1</sup>

College may do many things for you, — if you are made of the right stuff; for you cannot fasten a two-thousand-

<sup>1</sup> From the *Care and Culture of Men*, by David Starr Jordan. Copyright, 1896. Published by The Whitaker & Ray-Wiggir/Co., San Francisco.

dollar education to a fifty-cent boy. The fool, the dude, and the shirk come out of college pretty much as they went in. They dive keep in the Pierian springs, as the duck dives in the pond, — and they come up as dry as the duck does. The college will not do everything for you. It is simply one of the helps by which you can win your way to noble manhood or womanhood. Whatever you are, you must make of yourself; but a well-spent college life is one of the greatest helps to all good things.

So, if you learn to use it rightly, this the college can do for you: It will bring you in contact with the great minds of the past, the long roll of those who, through the ages, have borne a mission to young men and young women, from Plato to Emerson, from Homer and Euripides to Schiller and Browning. Your thought will be limited not by the narrow gossip of to-day, but the great men of all ages and all climes will become your brothers. You will learn to feel what the Greek called the "consolations of philosophy." To turn from the petty troubles of the day to the thoughts of the masters, is to go from the noise of the street through the door of a cathedral. If you learn to unlock these portals, no power on earth can take from you the key. The whole of your life must be spent in your own company, and only the educated man is good company for himself. The uneducated man looks out on life through narrow windows, and thinks the world is small.

The college can bring you face to face with the great problems of nature. You will learn from your study of nature's laws more than the books can tell you of the grandeur, the power, the omnipotence of God. You will learn to face great problems seriously. You will learn to work patiently at their solution, though you know that many generations must each add its mite to your work before any answer can be reached.

Your college course will bring you in contact with men

whose influence will strengthen and inspire. The ideal college professor should be the best man in the community. He should have about him nothing mean, or paltry, or cheap. He should be to the student as David Copperfield's Agnes, "always pointing the way upward."

That we are all this, I shall not pretend. Most college professors whom I know are extremely human. We have been soured, and starved, and dwarfed in many ways, and many of us are not the men we might have been if we had had your chances for early education. But unpractical, pedantic, fossilized though the college professor may be, he is sound at heart and he is sure to help you to higher ambitions. He is not mercenary, and his ideals are those of culture and progress. We are keeping the torch burning which you, young men and women of the twentieth century, may carry to the top of the mountain.

But here and there among us is the ideal teacher, the teacher of the future, the teacher to have known whom is of itself a liberal education. Garfield once said that a log with Mark Hopkins at one end of it and himself at the other, would be a university. In whatever college you go, poor and feeble though the institution may be, you will find some man who, in some degree, will be to you what Mark Hopkins was to Garfield. To know him will repay you for all your sacrifices.

Moreover, the training which comes from association with one's fellow-students cannot be overestimated. Here and there, it is true, some young invertebrate, overburdened with money or spoiled by home coddling, falls into bad company, and leaves college in worse condition than when he entered it. These are the windfalls of education. However much we may regret them, we cannot prevent their existence. But they are few among the great majority. The average student enters college for a purpose; and you will lose nothing, but may gain much, from association with him.

Among our college students are the best young men and young women of the times. They mold each other's character, and shape each other's work. Many a college man will tell you that, above all else which the college gave, he values the friendships which he formed in school. In the German universities, the "fellow-feeling among free spirits" is held to be one of the most important elements in their grand system of higher education.

Again, the college intensifies the individuality of a man. It takes his best abilities and raises him to the second, or third, or tenth power, as we say in algebra. It is true enough that colleges have tried, and some of them still try, to enforce uniformity in study, — to cast all students in the same mold. Colleges have placed readiness above thoroughness, memory above mastery, glibness above sincerity, uniformity above originality, and the dialectics of the dead past above the work of the living present.

But say what you will of old methods, they often attained great ends. Colleges have aimed at uniformity. They did not secure it. The individuality of the student bursts through the cast-iron curriculum. "The man's the man for a' that," and the man is so much more the man nature meant him to be, because his mind is trained.

The educated man has the courage of his convictions, because only he has any real convictions. He knows how convictions should be formed. What he believes he takes on his own evidence — not because it is the creed of his church or the platform of his party. So he counts as a unit in his community — not as part of a dozen or a hundred whose opinions are formed by their town's place on the map, or who train under the party flag because their grandfathers did the same. "To see things as they really are," is one of the crowning privileges of the educated man, and to help others to see them so, is one of the greatest services he can render to the community.

Before you begin to write, decide definitely what the main divisions of your theme will be. The worth of your theme will depend in no small degree upon your success in dividing the subject so that the parts will be coördinate. Be careful that one of your main divisions does not really express a subordinate division of the thought. When you decide what the divisions will be, write so as to make the reader see clearly what the divisions are. Read again the discussion, "Exposition by Division," beginning on page 69.

*Outline :—*

#### WHAT A COLLEGE EDUCATION SHOULD GIVE

Introduction.

- I. Contact with great minds of the past.
- II. Contact with great problems of nature.
- III. Contact with inspiring teachers.
- IV. Contact with inspiring students.
- V. Development of individuality.

*Suggested subjects :—*

1. Any of the subjects suggested in the previous assignments for expository themes (unless the teacher limits the assignment).
2. The responsibilities of a student (teacher, voter, etc.).
3. The tendency to make education practical.
4. The ideal hero (if I were to write a novel).
5. The ideal camping party (vacation, teacher, student, etc.).
6. My favorite holiday (game, book, author, etc.).

*Suggestive outlines:—*

**THE IDEAL CAMPING PARTY**

- I. The ideal time and place.
- II. The ideal membership.
- III. The ideal way of doing the work.
- IV. The ideal means of entertainment.

**THE RESPONSIBILITIES OF A STUDENT**

- I. To his parents.
- II. To his fellow students.
- III. To the school.
- IV. To truth and law.
- V. To himself.

**MY FAVORITE POEM: "The Ancient Mariner."**

- I. What it is. (A weird poetic tale.)
- II. Its style.
  - A. Fantastic imagery.
  - B. Quaint diction.
  - C. Beautiful imagery.
  - D. Charming music.
- III. Its thought.
  - A. Playful or serious?
  - B. What the poem may mean.

**THE BEST DAY OF THE YEAR**

- I. The origin and purpose of Thanksgiving Day.
- II. What Thanksgiving means to the home and the family.
- III. What Thanksgiving means to the nation.
  - A. By causing people to think of their neighbor.
  - B. By causing people to think of their God.



## CHAPTER V

### ARGUMENTATIVE WRITING

#### LESSON 56

#### ARGUMENTATION

**Argumentation** is the kind of discourse that shows why a statement is true, or is not true ; why a theory is reasonable, or is not reasonable ; or why a thing should be done, or should not be done. Thus, argumentation may deal with a question of fact, with a question of theory, or with a question of policy. Furthermore, in all cases the subject of argumentation is a proposition ; that is, a statement having a subject and a predicate ; for example, *Mr. Brown stole Mr. Smith's money* (fact) ; *The Darwinian theory of evolution is not reasonable* (theory) ; *Manual training should be taught in our high school* (policy). Finally, it is to be noted that the chief purpose of argumentation is to persuade the reader or hearer ; therefore argumentation is dependent upon proof, — the one who argues usually uses such words as *because*, *for*, and *therefore*. Occasionally, as we learned, exposition may deal with a proposition, but the purpose of exposition in such

a case is to *explain* what the proposition means; the purpose of argumentation is to *persuade* the reader or hearer that the proposition is true.

Argumentation is sometimes thought of as formal debate, and as such it seems to be a form of composition reserved for congresses, legislatures, and debating societies. This notion is altogether wrong. When a small boy tries to convince his parents that he should wear long trousers, he uses argumentation; and when pupils try to persuade the superintendent to dismiss school that they may attend a circus, they use argumentation.

Not Necessarily Debating

We have seen that often description, narration, and exposition are all found in a single piece of discourse. Argumentation unites no less readily with other kinds of composition. We use some pure argumentation: we also use much discourse that contains only an element of argumentation. Such discourse may be termed argumentative-expository, argumentative-narrative, or argumentative-descriptive. Thus an engineer might combine argumentation (stated or implied) with exposition if he were to explain how a wreck was caused by conditions not under his control. (*Argument*: He should not be blamed.) The village gossip might combine argumentation (stated or implied) with narration by telling stories detrimental to a person's reputa-

Argumentation United with Other Forms of Discourse

tion. (*Argument*: The person's character is not good.) The real estate agent might combine argumentation (stated or implied) with description by describing a piece of property. (*Argument*: It should be bought.) Exposition usually enters into argumentation much as description enters into narration, for it is usually necessary in argumentation to explain the meaning of words and statements that might not be clear.

The first part of an argumentative composition should state the subject under discussion. Many misunderstandings and much bad feeling  
**Proposition**      would be avoided if people would know  
**Stated**            definitely and say definitely what they  
**First**            are arguing about. Suppose, for instance, that the students of a high school are indignant because the superintendent has suspended a popular student for cheating in examinations. The students may think that the suspended student did not cheat. To them the argument is about the question of fact: *Did the student cheat?* The superintendent may know that the student cheated, and he may not know that the students think he did not cheat. He may think that the students disagree with him on the question of policy, *Should a student be suspended for cheating?* In cases of this kind the trouble would be settled at once if some one would state the proposition; that is, tell definitely what the argument is about. If a public speaker is addressing an audience that is very

much opposed to his opinion, perhaps he may, not let the audience know in the beginning of his argument whether he intends to defend or to oppose the proposition. He may lead his hearers to his conclusion by first convincing them of the validity of some of his reasons for believing as he does. However, if he is a good speaker, he will let the audience know what he is going to talk about as soon as he begins to speak; and usually he will let them know at once whether he intends to defend the proposition or to oppose it.

## TWO METHODS IN ARGUMENTATION

It was said above that the purpose of argumentation is to persuade a person that a statement is, or is not, true; that a theory is, or is not, reasonable; or that a thing should, or should not, be done. Now we may ask, How is this to be done?

Reasoning  
and Ap-  
pealing to  
the Emo-  
tions

Sometimes it may be done by reasoning alone: sometimes by reasoning and by appealing to the emotions. Most people like to think that the argument which causes them to believe a proposition, consists only of reasoning; that they decide as they do because of the proofs that are given and not because of the appeals that are made to their emotions. Usually, however, people are influenced much in their decisions by the emotional appeal of an argument.

## ARGUMENTATIVE WRITING

If one argues in an earnest, straightforward, frank style, he may persuade his hearer or reader to favor or oppose the proposition more by his emotional appeal than by his reasoning. Often a teacher is persuaded more by the way a pupil argues (perhaps in self-defense) than by the proof that he offers. The emotional appeal that comes from an earnest, sincere style is perhaps more persuasive in oral than in written argumentation.

An appeal to the emotions in defense of a proposition may also be made by the use of the mixed forms of discourse that are illustrated above (descriptive-argumentative, narrative-argumentative, and expository-argumentative). For example, a lawyer might arouse the sympathy of the jury in behalf of his client by telling of a noble deed that the man once performed. The narrative would not only arouse the emotions of the jurors, but it would also carry the implied argument that the man should be treated with justice or with leniency.

The second element in argumentation, and the more essential one, is reasoning. Reasoning is a process of thinking by which the truth or falsity of a proposition is shown by means of certain proofs, or reasons. Two kinds of reasoning are to be considered: inductive and deductive.

**Inductive reasoning is reasoning from particular facts to a general law, or proposition, called the conclusion.** Inductive reasoning is synthetic; that is, it builds up the law (the proposition) by giving particular instances in which that law is true. It is by inductive reasoning that we have established most of our laws in the natural sciences. We have proved the proposition, *Wild geese fly south in winter*, by inductive reasoning, for we have noted particular instances, and from the particular facts we have reasoned to the proposition. If the student wishes to prove the proposition, *Secret societies are injurious in high schools*, he probably will use much inductive reasoning; that is, he will give examples from his own experience and from the experience of others.

Inductive reasoning is much used, and it is a good kind of reasoning if enough particular instances are considered; however, a person is likely to conclude that a general proposition is true before he has considered enough facts. More particular facts might be necessary to persuade a reader to believe the conclusion in the following example of inductive reasoning: —

“A black cat crossed my path on Friday and I broke my arm that evening. A black cat crossed Mr. Brown’s path on Friday and his house burned the next day. A black cat crossed my sister’s path on Friday and she had the measles the next week. In fact, I have never heard of an instance in which bad luck did not come to a person whose path was

## ARGUMENTATIVE WRITING

crossed by a black cat on Friday. For these reasons we may believe that a person will be unlucky if a black cat crosses his path on Friday."

The particular facts used in inductive reasoning may be taken from the observation and experience of the one who seeks to prove that his proposition is true, or they may be taken from the observation and experience of others. Historical facts are sometimes used. Naturally, the better the authority the better the proof; hence great students and reliable books may be quoted to advantage. Charles Darwin would be better authority than an obscure fisherman for a statement of particular facts regarding the evils that result from having a cat cross one's path on Friday.

Deductive reasoning is reasoning from a general law or proposition, to a particular fact, called the **Deductive conclusion**. Deductive reasoning is analytical because it deduces a particular proposition from a general proposition or law. The purpose of deductive reasoning is to prove that a proposition is true by showing that it is governed by a law that is true; the theory being that a thing (proposition) is true if it is a part of a thing (law), all parts of which are true. In deductive reasoning, a "reason" is usually given to show that the proposition is governed by the law.

It is often hard for a student to analyze deductive reasoning because the general proposition, or law,

is usually not stated. If a child says, "I should not tease the cat because Mother told me not to," he uses deductive reasoning. The general proposition, or law, from which he deduces his conclusion, is, *I should not do what Mother tells me not to do*. This law is implied but not stated. He shows that the particular proposition, "I should not tease the cat," is governed by the law, when he gives his reason, "because Mother told me not to tease the cat"; hence he proves his particular proposition by showing that it is governed by a general proposition, or law. If a person says, "I shall be unlucky because a black cat crossed my path on Friday," he uses deductive reasoning. He assumes the truth of all parts of the implied general proposition, *One will be unlucky if a black cat crosses his path on Friday*. Then he proves that his particular proposition, "I shall be unlucky," is true (if the general proposition is true) by giving his reason, "because a black cat crossed my path on Friday," for this reason shows that the particular proposition is governed by the general proposition, or law.

Hard thinking will show the student that a process of deductive reasoning necessarily consists of three parts, or propositions. These three parts are technically called "a syl- The  
Syllogismlogism." The general proposition, or law, is called "the major premise." The major premise is often



## ARGUMENTATIVE WRITING

implied, not expressed. The "reason," or second proposition, is technically called "the minor premise." The third proposition, the proposition to be proved, is called "the conclusion."

*Example : —*

Honesty is good policy because it establishes confidence.

**Implied major premise :** It is good policy to establish confidence.

**Minor premise :** Honesty establishes confidence.

**Conclusion :** Honesty is good policy.

## ERRORS IN REASONING

Every one reasons. We reason inductively and deductively. Reasoning is commoner than clam shells. Good reasoning, however, whether inductive or deductive, is not so common as one might suppose.

As we have seen, the common error in inductive reasoning is to draw a general conclusion without considering a sufficient number of particular facts. We conclude, "One will be unlucky if a black cat crosses his path on Friday," before we have examined enough particular facts really to prove that general proposition.

Three common errors are made in deductive reasoning ; 1. **In the major premise :** A general proposition, or law, is sometimes assumed to be true when it is not true.

2. **In the minor premise :** A reason is sometimes assumed to be true when it is not true.

3. **In the conclusion:** A conclusion is sometimes assumed to be governed by the general proposition, or law, when it is not necessarily so governed.

1. Perhaps the most common error in deductive reasoning is to assume that a general proposition (stated or implied) is true when it is not necessarily true. If a student writes, "The custom of prize giving is bad for a school because it creates a spirit of rivalry," he assumes the truth of the implied general proposition, *A spirit of rivalry is bad for a school.* If this implied general proposition is untrue, the reasoning is not good. Suppose that the student believes this implied general proposition to be true and that the reader of the student's argument does not believe it to be true: the student could not persuade his reader to believe his proposition, "The custom of prize giving is bad for a school," until he had convinced him of the truth of the implied general proposition. The following syllogism shows exactly the various steps in the argument:—

**In the  
Major  
Premise**

**Implied major premise:** A spirit of rivalry is bad for the school. (*Unsubstantiated.*)

**Minor premise:** The custom of prize giving creates a spirit of rivalry.

**Conclusion:** The custom of prize giving is bad for the school.

2. A reason is sometimes assumed to be true when it is not true. If a person says, "We should not begin work on Friday because Friday is an unlucky day," he may not persuade his reader to believe the proposition, "We should not begin work on Friday," unless he can prove to him that the reason is true. The following syllogism shows exactly the various steps in the argument:—

In the  
Minor  
Premise

**Implied major premise:** We should not begin work on an unlucky day.

**Minor premise:** Friday is an unlucky day. (*Unsubstantiated.*)

**Conclusion:** We should not begin work on Friday.

3. A conclusion is sometimes assumed to be governed by a general law when it is not necessarily governed by that law. If a student writes, "We should have a high school baseball team because we cannot do the best work unless we have physical exercise," he attempts to reason deductively, but his conclusion is not really governed by his implied general proposition, *We should do the best work*. The conclusion cannot be deduced from the implied general proposition unless the reason is changed. The conclusion might be logical if the reason were, "because we cannot do the best work without the exercise that we should get from playing baseball." Of course the logical conclusion in the reasoning given above is, *We should have*

In the  
Conclusion

*physical exercise.* The following syllogism shows exactly the various steps in the argument:—

**Implied major premise :** We should do the best work.

**Minor premise :** Physical exercise is necessary to the best work.

**Correct Conclusion :** We should have physical exercise.

**Incorrect Conclusion :** We should have a high school baseball team.

### GOOD JUDGMENT IN ARGUMENTATION

Perhaps the best advice that can be given a student to help him to write an argument that will persuade the hearer or reader of the truth of the proposition, is this: *Use good judgment.* Use good judgment in choosing a style of discourse that will convince by its emotional appeal. Use good judgment in choosing reasons that are consistent with facts and with experience. Use good judgment in drawing conclusions, that the conclusions may not be merely assertions of personal opinion. Use good judgment in not attempting to prove too much, for it is better thoroughly to prove one thing than partly to prove many things.

*Example :*—

A student once wrote, "Our city ought to have a new high school building. The one we have is altogether too small and it is not well adapted to its purpose. The city can well afford to construct a new building, and not to do so shows a lack of public spirit. Those who oppose the construction of such a building are either stingy or indifferent to the best interests of the city."

One of the citizens might reply, "You do not prove what you say. Your reasons are not consistent with facts. The city cannot afford to construct a new building, and there are many good citizens who oppose the construction of a new building because they think that the building which we have is well adapted to its purpose and that the construction of a new building would needlessly burden the city with debt. Furthermore, it seems to me that you show over-hasty judgment in criticising our citizens without inquiring into the facts."

The student's argument might be sound if the reasons were supported by convincing proof. The first reason, "The one we have is too small and it is not well adapted to its purpose," might be supported by examples of the large classes and the small rooms; by explanations of how confusion and disorder are caused by the darkness of the halls; by comparisons of the building with high school buildings in other cities; and by the opinions of prominent men. The second reason, "The city can well afford to construct a new building," might be supported by statistics showing the wealth of the city and the amount of money given to the various departments of the city; and by comparisons of the financial condition of the city with that of other cities.

#### LESSON 57

**Exercise:** Criticise the reasoning in the following statements. If the reasoning is not good, tell why. If the reasoning could be made better, show how.

Tell what kind of reasoning is used in each example.  
Use technical terms in your discussions.

1. Debating societies are of no benefit to schools, because I was never benefited by our debating society; James says that he was never benefited by it; and our school is no larger than it was before we had a debating society.

2. We should not have a football team because it interferes with the work of our debating society.

3. Mr. Brown is a college graduate, and he is a poor business man. Mr. Smith never went to college, and he is a good business man. Therefore a college training unfits a man for a business life.

4. The custom of giving Christmas presents should be abolished. People often spend too much money for Christmas presents. People often receive Christmas presents that they cannot use.

5. Football should not be played, because people are sometimes injured in football games.

6. A person who cheats in examinations should not be elected class president. James does not cheat in examinations. Therefore James should be elected class president.

## LESSON 58

**Short theme assignment:** Write an argumentative theme setting forth *one* reason why a certain thing should, or should not, be done.

*Examples: —*

### HUSBANDS IN THE KITCHEN<sup>1</sup>

The Chicago Women's Club wants to have boys in the public schools trained in domestic science. The theory is

<sup>1</sup> From the New York *Sun*. Written by Robert Grier Cooke. Copyright.

that if boys learn the elements of cookery they will see how difficult the art is and what obstacles environ the successful compounding of culinary recipes, and will thereby learn a great lesson of patience which will stand them in good stead when they come to be married. "It will be a great advantage to the housekeeper," says Mrs. Marion F. Washburne, "when the husband understands something of the trials of the kitchen; and to train a husband you have to begin early."

No doubt the early training of husbands is desirable, and we dare say that philanthropists will yet found colleges which will give the degree of B. H. H., Bachelor of House-keeping and Husbandry; but will it be wise to give men, who are said to be not without conceit at present, the impression that they know something about cookery? The fellows are bad enough now, and with this new acquisition they might be unendurable. So long as they know only the rough cooking of the camp and boat or the amiable futilities of the chafing-dish, all is well; but once breed them to the housekeeping business, so to speak, once familiarize them with the mysteries of the kitchen, and ruin will ensue.

In nothing is a little knowledge more dangerous than in cookery. The pretense of it at present hurts nobody and deceives nobody, although it must be a great strain on the gravity of waiters. But once smear a boy with cookery, once give him a smattering of "domestic science," and farewell peace and welcome war! "Eliza Ann, my dear, that duck should have been taken out a minute and a half ago." "Faugh, Rosamond, how that cauliflower smells! Why did you not remove the cover?" "When I was at the cooking school we never were allowed to broil mushrooms more than—" one can hear the steady patter of masculine wisdom and hope that many platters may be chucked at its self-satisfied noddle.

No, no; home with a trained cook husband would not be a home. It would be a lunatic asylum.

## POLITE LIES

*A Student's Theme*

It seems to me a mistake to tell polite lies, because they destroy one's individuality. Individuality in thinking and acting is one of the things that make a human being better than a mere machine, and it should be highly valued. We have no respect for the person who does not seem to have his own individual opinions about subjects that should interest him greatly.

Now, one cannot possibly give his honest opinion upon any subject if he persists in giving dishonest opinions on the little questions which he is asked daily. If one lady asks another, "Do you think my new hat is becoming?" the other is sure to reply, "Why, it is simply lovely, and so becoming!" While she is saying this the lady is really thinking to herself that she never saw an uglier or more unbecoming hat in all her life. Of course, the first lady is highly pleased with her friend's opinion, and is perfectly satisfied with her hat, but the lady who told the polite lie has become more conventional and has lost some of her individuality. The composition teacher says to a student, "Criticise the theme I have just read." The student knows that the theme was written by his best friend, and he does not want to hurt his feelings, so he says, "I like the theme very much: it has a good tone." He thinks to himself, "I never heard a poorer theme." His polite lie has made him less worthy of our respect as an individual with the ability to think for himself. One may think it rude to hurt a person's feelings by telling the bare truth, but it is much better to do this than to lose one's individuality by telling polite lies.

The discussion, "Husbands in the Kitchen," is a good example of informal argumentation,—the



kind that we generally use. It begins with an explanation of what the proposition is. The reasoning is both deductive and inductive. Primarily the argument is based on one reason; and it might be stated in a syllogism such as the following:—

**Implied major premise:** Home life should be happy.

**Minor premise** (*the reason*): If boys were taught domestic science, they would become such conceited husbands that home life would not be happy.

**Conclusion:** Boys should not be taught domestic science.

In writing this theme, the student may first use exposition to show just what the proposition (conclusion) is which he wishes to prove. The assignment calls for only one reason; therefore, the student should avoid giving more than one reason. It is usually preferable to use simple, everyday examples, comparisons, etc., in proving that the reason is a good one.

*Suggested subjects:—*

1. High school students should have some drill in composition writing, because it helps to make them think clearly.

2. We should avoid the habit of scolding and finding fault, because it prevents us from enjoying the good things of life.

3. Students should not attend parties on nights preceding regular school days, because the practice interferes greatly with school work.

4. A better cloak room should be provided for our school room, because the present one is not well suited to its purpose.

5. An attempt should be made to bring our school into contact with other schools by means of entertainments, contests, or other means, because such contact would be of great educational value to us.

6. High school students should attend social entertainments, such as parties and receptions, because the training that one gets in such entertainments develops judgment.

7. A student's credit should not be determined entirely by the grade he makes in examinations, because he often is too excited in examinations to tell what he knows.

### LESSON 59

**Short theme assignment:** Write an argumentative theme setting forth one reason or more why a certain thing is true, or is not true.

*Example: —*

#### THE TRUTH ABOUT FISH STORIES<sup>1</sup>

It is constantly said that they [fishermen] greatly exaggerate the size of the fish that are lost. This accusation, though most frequently and flippantly made, is in point of fact based upon the most absurd arrogance and a love of slanderous assertion that passes understanding. These are harsh words; but they are abundantly justified.

In the first place, all the presumptions are with the fisherman's contention. It is perfectly plain that large fish are more apt to escape than small ones. Of course their weight and activity, combined with the increased trickiness and resourcefulness of age and experience, greatly increase their ability to tear out the hook, and enhance the danger that their antics will expose a fatal weakness

<sup>1</sup>From *Fishing and Shooting Sketches*, by Grover Cleveland, Copyright, 1906. Published by The Outing Magazine.

in hook, leader, line, or rod. Another presumption which must be regretfully mentioned, arises from the fact that in many cases the encounter with a large fish causes such excitement, and such distraction or perversion of judgment on the part of the fisherman as leads him to do the wrong thing or to fail to do the right thing at the critical instant — thus actually and effectively contributing to an escape which could not and would not have occurred except in favor of a large fish.

Beyond these presumptions we have the deliberate and simple story of the fisherman himself, giving with the utmost sincerity all the details of his misfortune, and indicating the length of the fish he has lost, and giving in pounds his exact weight. Now, why should this statement be discredited? It was made by one who struggled with the escaped fish. Perhaps he saw it. This, however, is not important, for he certainly felt it on his rod, and he knows precisely how his rod behaves in the emergency of every conceivable strain.

The argument in Grover Cleveland's discussion is based primarily on two reasons (I and II below). The implied major premises are, *That should be accepted as true which is indicated to be true by presumptions*, and *The word of a specialist is to be accepted as authority*. The argument may be outlined as follows: —

**Proposition** (*the conclusion to be proved*): The accusation that fishermen greatly exaggerate the size of the fish that they lose is not true; *because*

I. Presumptions indicate that fishermen do not exaggerate; *for*

A. It is to be presumed that the largest fish would be best able to make their escape.

**B.** It is to be presumed that fishermen, through excitement, would let the largest fish escape.

**II.** Fishermen, as specialists, say that the stories are true.

**NOTE.** — In the outline *because* is read with the principal division; *for*, with those that are subordinate.

The theme that you write should be accompanied by an outline, like the one given above, showing at least the principal divisions of the argument. The argument to be effective should not be based entirely upon the personal opinion of the writer.

*Suggested subjects: —*

1. The accusation that fishermen greatly exaggerate the size of the fish that they lose is true.

2. The accusation that girls are vainer than boys is not true.

3. Too much work is required of sophomores.

4. High school secret societies are detrimental to the welfare of a school.

5. Coeducation in the high school is desirable.

6. It is better to attend a large high school than a small one.

7. Usually the boy who spends the first twelve years of his life in the country has a better chance to succeed than the boy who spends the first twelve years in the city.

## LESSON 60

**Exercise :** Prepare for recitation the discussion of Special Properties of Style, beginning on page 353.

## LESSON 61

**Assignment :** Write an argumentative theme setting forth reasons why a certain thing should (or

should not) be done, or why a certain thing is (or is not) true. Let the theme be accompanied by an outline showing at least the main divisions of the thought.

NOTE.—The teacher will determine the length of the theme.

*Example:—*

### CONCILIATION WITH AMERICA

America, gentlemen say, is a noble object; it is an object well worth fighting for. Certainly it is, if fighting a people is the best way of gaining them. Gentlemen in this respect will be led to their choice of means by their complexions and their habits. Those who understand the military art will of course have some predilections for it. Those who wield the thunder of the state may have more confidence in the efficacy of arms. But I confess, possibly for want of this knowledge, my opinion is much more in favor of prudent management than of force,—considering force not as an odious, but a feeble, instrument for preserving a people so numerous, so active, so growing, so spirited as this, in a profitable and subordinate connection with us.

First, Sir, permit me to observe that the use of force alone is but temporary. It may subdue for a moment, but it does not remove the necessity of subduing again; and a nation is not governed which is perpetually to be conquered.

My next objection is its uncertainty. Terror is not always the effect of force; and an armament is not a victory. If you do not succeed, you are without resource: for conciliation failing, force remains; but force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness; but they can never be begged as alms by an impoverished and defeated violence.

A further objection to force is that you impair the object by your very endeavor to preserve it. The thing you fought for is not the thing which you recover; but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than the whole America. I do not choose to consume its strength along with our own; because in all parts it is British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict; and still less in the midst of it. I may escape; but I can make no insurance against such an event. Let me add that I do not choose wholly to break the American spirit; because it is the spirit that has made the country.

Lastly, we have no sort of experience in favor of force as an instrument in the rule of our colonies. Their growth and their utility have been owing to methods altogether different. Our ancient indulgence has been said to be pursued to a fault. It may be so; but we know, if feeling is evidence, that our fault was more tolerable than our attempt to mend it, and our sin far more salutary than our penitence.

These, Sir, are my reasons for not entertaining that high opinion of untried force, by which many gentlemen, for whose sentiments in other particulars I have great respect, seem to be so greatly captivated.

—BURKE: *Speech on Conciliation with America.*

The student's argument need not be as formal as that which Burke delivered before the British Parliament: it may be written in the informal style of the arguments quoted in the preceding assignments for argumentation. The reasons may be such as the student might give if he were talking to his parents; but they should be stated clearly, illustrated fully, and arranged logically.

*Suggested subjects :—*

1. The Friday following Thanksgiving Day should be recognized in the public schools as a vacation day.

2. Teachers should not assign lessons to be prepared during vacations.

3. Students who support themselves by working while they are in school should be required to take fewer studies than those who can give all of their time to school work.

4. Persons who intend to become teachers should be required to complete a high school course or to do an equivalent amount of work in some other school before they are allowed to teach in the public schools.

5. Studies in the last year of the high school course should be elective.

6. The suggested special tax on bachelors should not be imposed.

7. Government officers should be appointed to inspect and approve pictures before they are displayed before the public in moving-picture theaters.

The student can easily outline the argument in Burke's speech, because the first sentence of each paragraph (except the first) is a topic sentence. The student's outline might be something like the following :—

### COMPULSORY EDUCATION

**Proposition :** Children of appropriate age should be required by law to attend school; *because*

I. Children are individually benefited by the training that they get in school; *for*

A. They are prepared to be self-supporting.

B. They are prepared to be intelligent citizens with the ability to take part in the government.

C. They are prepared to enjoy life.

- II. The nation is benefited by the education of the children; *for*
- A. It is made more prosperous.
  - B. It is made more progressive.
  - C. It is made more durable.
- III. Without compulsory education some children might grow up illiterate and ignorant; *for*
- A. Sometimes children do not see the importance of education.
  - B. Sometimes parents are selfish or disinterested.



## CHAPTER VI

### LETTER WRITING

#### LESSON 62

#### LETTER WRITING

It sometimes happens that a student writes his school themes correctly and ignores all principles of composition when he writes a letter that is not a composition assignment. The student should realize that a letter is intended to accomplish a definite purpose and to produce a definite impression on the mind of the reader. He should realize not only that a letter may fail to accomplish the desired purpose if it is carelessly written, but also that it may suggest that he is either ignorant or impolite. It often happens that a carefully written letter secures unexpected advancement for a young person, and that a carelessly written letter sometimes prevents his advancement.

There are as many different letter forms as there are purposes for which letters are written. Business letters should follow the form used by the best business men: good judgment requires this for the sake of convenience and accuracy. Formal notes and formal letters should be written as society has

## LETTER WRITING

dictated ; not only because the form is convenient, but also because another form might be considered discourteous or an indication of ignorance. Informal social letters need not conform so closely to a prescribed form. Convenience and courtesy require that the writer should adapt the form of the letter to the purpose.

There is some disagreement among good writers regarding the minor details of letter structure ; for example, some writers would place the comma between the parts of the heading, the address, and the superscription, while other writers would not use the comma between these parts unless it were necessary to make the meaning clear. In cases of this kind, where there is good authority for more than one form, the student should choose a form that is reputable, and he should always use that form. To place a comma after the first line of a superscription and not after the second would be illogical.

Regarding the essential elements of letter structure, however, good writers agree. All agree that the first part of a business letter should tell what the letter is to be about. All agree that a business letter should have six parts : heading, address, salutation, body, complimentary close, and signature. All agree that the parts should be so placed on the page as to make the letter seem neat and well proportioned. The address should not look like a stamp placed in

one corner of the page: the arrangement of the parts should not give the letter a patchwork appearance. Furthermore, all agree that a business letter should be definite and concise; that a social letter should be graceful and entertaining; and that a formal note should be conventional. It is courteous to inclose a stamp with a letter of request, inquiry, or application, and to make no mention of the stamp. Of course a stamp should not be inclosed with a commercial letter, a social letter, or an invitation.

*Examples:—*

#### 1. A BUSINESS LETTER

423 Crawford Street,  
Benton Harbor, Michigan,  
September 28, 1912.

Messrs. Clark and Haley,  
Chicago, Illinois.

Gentlemen:

The graduating class of the Benton Harbor High School wishes to adopt a class pin, and has asked me to secure suggested designs from dealers. There are forty members in the class. They wish to select a pin that will cost about four dollars. As you advertise that you are prepared to furnish such goods, I write to you for suggestions and information.

Yours very truly,

James T. White

**2. A FORMAL SOCIAL LETTER**

32 Elm Street,  
Denver, Colorado,  
July 17, 1913.

My dear Professor Harrison,

I am sure you will be glad to know that I secured a position as primary teacher in the schools of Denver. I shall have first grade work, for which I have had especial preparation.

Please let me thank you again for the assistance you gave me in securing the position.

Sincerely yours,

E. Brown

Professor Charles T. Harrison,  
Greeley, Colorado.

**3. AN INFORMAL SOCIAL LETTER**

Butler, Indiana,  
August 6, 1914.

Dear Mother,

We reached Butler at ten o'clock this morning and found uncle John at the station waiting to take us to our camping place. Our camp is in order now and we are about ready to see whether we can catch some fish for supper.

Now, "mommer," don't worry about me. A doctor lives near us, and uncle John will come to see us every day. He will bring your letters from Butler.

To-morrow I shall write a longer letter to tell you about our first night in camp.

Your loving son,

James

## 4. A SOCIAL NOTE

My dear Miss Evermann,

Will you kindly excuse Marie's absence from school yesterday afternoon? Illness prevented her from being present.

Sincerely yours,

(Mrs.) Charlotte James

45 Fourth Avenue,  
Wednesday, June 26.

~~THE PARTS OF A LETTER~~

The heading consists of the address of the writer and the date of writing. From the heading, the one who receives the letter can tell how to address the reply. When it is placed at the beginning of the letter, as it should be in business letters and as it may be in social letters, it should begin at about the middle of the first line. In social letters, the address and date are sometimes written at the close of the letter, beginning at the margin.

The street address, if there is one, should come first; next should come the name of the city, or town, and the name of the state; and last, the date of writing. The date of writing should always be on a line by itself. Note carefully the punctuation of the headings in the examples given above.

The address consists of the name of the person

who is to receive the letter, and his address. The first line of the address should begin at the margin. Usually it should begin on the line immediately following the last line of the heading, but it is sometimes written at the close of the letter, beginning at the margin on the line below the signature. The latter arrangement is common in letters of friendship or courtesy addressed to persons with whom the writer is not well acquainted. In familiar letters of friendship, the address is regularly omitted. Note carefully the punctuation of the addresses in the examples given above.

The salutation is a conventional introductory phrase, and its form is to be determined by the relation between the writer and the person addressed. It is proper to use only salutations that custom has made reputable. Never coin new salutations. The following are the usual forms for business letters: —

Dear Sir

Gentlemen

My dear Sir

Dear Sirs

Dear Madam

Mesdames

My dear Madam

In a social letter, or in a business letter addressed to a person who is well known, one of the following forms might be used: —

My dear Miss Clark

Dear John

Dear Miss Clark

Dear Cousin Mary

Various marks of punctuation may be used after the salutation. The comma is the least formal. The colon is appropriate for a letter of business. Contrary to what might seem true, the word *My* makes the salutation more formal and ceremonious. Abbreviations, except *Mr.* and *Mrs.*, should not be used in the salutation. The salutation should begin at the left-hand margin of the paper.

The body of the letter, or the letter proper, may follow the salutation directly, but it usually begins on the next line, just below the mark of punctuation that follows the salutation.

**The Body  
of the  
Letter**

The first part of a business letter should show clearly what the letter is to be about. It is well to avoid the habit of beginning a letter with a participle, for this construction is usually awkward. Worse than the awkward participial constructions, however, are the meaningless, conventional expressions that the untrained write before they begin to think. The "I take my pen in hand," of the joke book is hardly more crude than such uncomplimentary sentences as, "As I have nothing else to do, I shall answer your letter." The last sentence of a letter also deserves special comment. Sometimes the complimentary close may be used as a part of the last sentence. for example,

Wishing you continued success in your work, I am  
Very truly yours,

However, it is usually better to have the body of the letter end with a complete sentence; for example,

I wish you continued success in your work.

Such conventional closing expressions as "Hoping to hear from you soon," and "Trusting this will receive your prompt attention," have lost all vitality that they once might have had. Avoid ending a letter with a sentence that has no real meaning.

The complimentary close is a formal phrase which custom requires at the end of a letter. It should be followed by the comma, and the first word only should be capitalized.

**The Complimentary Close**

The nature of the complimentary close is determined by the relation between the writer and the one addressed. The forms, "Yours truly," "Yours very truly," and "Very truly yours," are appropriate for business letters. The expressions, "Yours respectfully," "Respectfully yours," etc., should be used when especial respect is intended, as when a person in authority, or a committee, is addressed. In social letters such forms as the following may be used: —

Yours sincerely  
Yours cordially  
Very truly yours

Faithfully yours  
Affectionately yours  
Your loving son

The signature should be written legibly below the complimentary close. If a lady writes to a



stranger, she should inclose in marks of parenthesis, her title, Miss or Mrs., that the reply may be properly addressed; *e.g.* (Miss) Mary T. Brown.

The superscription is really no part of the letter. It consists of the name and the address of the person who is to receive the letter. It should not be crowded into one corner of the envelope, but should be so placed on the envelope as to seem well proportioned. Of course it should be neat and perfectly legible. It is permissible to omit marks of punctuation at the ends of the lines. Courtesy requires such forms as the following: Messrs. Haley and Clark (*not* Haley and Clark); The Enterprise Publishing Company; (*not* Enterprise Publishing Company); Professor Charles T. Harrison (*not* Prof. Chas. T. Harrison).

*Examples: —*

From James T. White,  
-423 Crawford Street,  
Benton Harbor, Michigan.

Messrs. Clarke and Hadley,

127 Randolph Street,

Chicago, Illinois.

The following form is sometimes used: —

Mr. James R. Thompson
Butler
Berrien County
Indiana
Care of Mr. John C. Clark

#### FIVE CAUTIONS

Especial attention is called to the following constructions: —

##### 1. Abbreviations

Abbreviations should be avoided, especially in the body of a letter; they tend to cause confusion, and often indicate undue haste and lack of courtesy.

*Examples: —*

<i>Incorrect</i>	<i>Correct</i>
N.Y. City	New York City
4/7/'09.	April 7, 1909.
Dear Dr. Smith	Dear Doctor Smith
Dear Prof. James	Dear Professor James
Resp'y y'rs	Respectfully yours

##### 2. Ellipses

The habit of omitting essential words is neither courteous nor businesslike.

*Examples: —**Incorrect**Correct*

24 Main  
Yours of the 5th received

24 Main Street  
I have received your letter  
of May 5.

Wishing you continued suc-  
cess,

Wishing you continued suc-  
cess, I am

Yours sincerely,  
Henry T. Brown

Yours sincerely,  
Henry T. Brown

### 3. Superfluous Marks

Unnecessary marks are often incorrectly used in the heading, the address, and the superscription.

*Examples: —**Incorrect**Correct*

# 43, Elm Street  
No. 43 Elm Street  
May 4th, 1909  
April 2nd, 1909

43 Elm Street  
May 4, 1909  
~~April 2, 1909~~

#### Numbers

a. House numbers should never be spelled.

*Examples: —**Incorrect**Correct*

Two hundred forty-five  
South Fifth Street

245 South Fifth Street

b. Cardinal numbers or dates are not usually spelled in business letters.

*Example: —*

March 15, 1912.

## 5. Names and Titles

a. Titles should not be omitted

*Example: —*

Messrs. Silver, Burdett & Company

b. It is courteous to spell in full all titles except *Mr.*, *Mrs.*, and *Messrs.*

*Examples: —*

*Incorrect*

*Correct*

Dr. Chas. M. Brown

Doctor Charles M. Brown

c. Place the word *the* before the titles *Reverend* and *Honorable*, and insert the abbreviation *Mr.* after such titles unless the full name is given or the initials.

*Examples: —*

*Incorrect*

*Correct*

Rev. James B. Brown

The Reverend James B.  
Brown

We met Honorable Mr. Smith

We met the Honorable Mr.  
Smith

d. It is courteous to use the word *the* with the name of a company when the title *Messrs.* is not appropriate.

*Example: —*

The American Sugar Company

## LESSON 63

## LETTER OF INQUIRY

**Assignment:** Write a letter to a school superintendent, a business man, or a college president,

asking information in regard to a prize for which you intend to compete, a position which you desire, or a college which you contemplate entering.

Make the letter concise and courteous. Let the first part state definitely what you wish to know; *e.g.* whether the vacancy really exists, its nature, and the qualifications expected of the applicant. Tell why you ask for the information. The letter might also contain a brief statement of your qualifications; *e.g.* your sex, age, education, and experience.

In all letters, be careful to use *shall* and *will* correctly. See pages 297, 298.

NOTE.—It will be well for the teacher to make this assignment more definite by supplying the name of the person to whom the letter is to be addressed, and by describing the purpose of the letter.

## LESSON 64

### LETTER OF APPLICATION

**Assignment:** Write a letter to the board of education, to a company of business men, or to a board of college trustees applying respectively for a position as a teacher, a position with a business firm, or a college scholarship.

Assume that, by previous correspondence, you have secured definite information concerning that for which you apply. Also assume that the persons addressed have never seen you. Put into the

letter such information as you might wish if you were the one engaging a teacher or a clerk, or assigning a scholarship. The letter should not be a mere enumeration of unrelated facts. The material should be carefully organized and accurately written so that the letter will be grammatically correct and rhetorically effective. An application for a scholarship should give special attention to the literary attainment of the applicant. The following outline will suggest some of the most important details.

The letter should contain : —

- I. A definite statement that you apply for a particular thing; *e.g.* "Please consider me a candidate for a position as teacher in the primary grades of the public schools of Muncie."
- II. Qualifications.
  - a. Personal description.

NOTE. — It is better to avoid personal description altogether than to make it seem trivial and egotistical. Such details as sex, age, and height may be given.

- b. Education.

In an application for a scholarship or a position as teacher, state where you have received your primary and your secondary education and collegiate training. Mention might also be made of other means of education, — travel, private instruction in music, painting, etc.

- c. Experience.

NOTE. — This in most cases should be given in detail.

- d. Recommendations and references.

1. Copies of recommendations may be inclosed with the letter, and mention made of them in the letter.
  2. The exact name, title, address, and position or office of each reference should be given. It may also be well to tell what your relation with the persons has been that qualifies them to speak of you. If you apply for a position as teacher, or for a scholarship, use only the names of reliable educators as references. Also it might be well to say that you have asked a certain person to write directly to the Board or to the firm about you. This part of the letter might begin as follows: "If you wish to inquire about me and my fitness for the position, you may write to the following persons: —"
- III. A short concluding paragraph might be written offering to give additional information if it is requested; to send a photograph if it is requested; and to arrange for a conference with the Board or firm in case you seem to be the chosen candidate and such a meeting is desired.

## LESSON 65

## LETTER OF REQUEST

**Assignment:** Write a letter to a well-known educator or business man asking him to write to the president of the Board or firm to whom you have applied, regarding your fitness for the position. Ask him to speak of your personality, your scholarship, and the degree of success that you would probably have if elected to the position for which you have applied.

This letter should be brief and very courteous, since you are asking a person to do something for you without compensation. State definitely what you want, and the nature of the position for which you have applied. Describe briefly your qualifications for the position, that the person to whom you refer may have all necessary data to write the letter intelligently. Write the address of the person to whom your letter is sent below the signature and at the left side of the page, as in the second example.

## LESSON 66

## LETTER OF CONGRATULATION

**Assignment :** Write a letter to a friend congratulating him upon some success that he has achieved, some wise decision that he has made, or some good fortune that has come to him.

This letter should be short, graceful in style, and cordial in its expression of good-will.

The degree of formality used depends upon the duration and intimacy of the relationship existing between the two friends.

The address should be placed below the signature at the left side of the page.

## LESSON 67

## INFORMAL NOTE OF INVITATION

**Assignment :** Write an informal note of invitation.



This note should be like a social letter in form. The note should be short and friendly, with the address of the writer and the date placed below the signature and at the left side of the page. Example four will suggest what the form might be.

*Suggested subjects:* Invite a friend to join a sleighing party; to spend the holiday vacation at your home; to spend a day with you at your fishing camp; or to spend an evening at your home that he may meet your cousin.

All notes of invitation should be answered promptly and in the form in which they are written; *i.e.* if informal, the reply should be informal; if formal, the reply should be formal.

## LESSON 68

### FORMAL NOTE OF INVITATION

**Assignment:** Write a formal note of invitation to a banquet, entertainment, or formal reception given by a club, society, or class.

A formal note of invitation is written in the third person. If it is engraved or printed, the second person, "Your presence," etc., is necessary. A formal note has no heading, address, salutation, complimentary close, or signature. All numbers, except the street address, should be written in words, and no abbreviation, except *Mr.*, *Mrs.*, and *Messrs.*, should be used. The address of the one to whom the reply should be sent may be placed

below the invitation and at the left side of the page. The date on which the invitation is issued may be placed there also; for example,

Mr. Charles Baldwin, Class Secretary,  
243 Poplar Street,  
June the twenty-eighth.

The invitation should contain all the information that might be desired regarding the entertainment, such as the nature of the entertainment, the place, the day, and the hour.

*Examples : —*

Mrs. Janette Smith requests the pleasure of Mr. Clarence James's company at a reception to be held in Howard Hall on Monday evening, March twenty-second, from eight to ten o'clock, in honor of the birthday of her son, Mr. Everett Smith.

425 Mulberry Street.  
March the sixteenth.

Miss Clara Stewart accepts with pleasure (or regrets that an engagement prevents her from accepting) Mr. and Mrs. Charles Clark's kind invitation to dinner on Tuesday evening, January the tenth, at seven o'clock.

LESSON 69 .

FORMAL CARD OF INVITATION

**Assignment :** Write a reply to a card of invitation.

**NOTE.**— The reply should be formal in the third person. See the last lesson for an example.

The structure of formal notes and cards conforms to local usage in some degree and varies with the caprice of fashion as well.

Replies should always be sent to notes of invitation. Replies are not expected to all cards of invitation, but a person should remember that the laws of society should be founded on the law of kindness, and he should send a reply when he thinks that his reply would help the hostess to prepare for her guests. In most localities it is customary to send replies to cards of invitation to all musical entertainments and receptions given in private houses. A reply should be sent invariably when *Please reply*, or the abbreviation *R. S. V. P.* (*Répondez s'il vous plait*) is placed on the card.

*Example* (Written or engraved card):—

Mrs. William Brant James	
At Home	
Wednesday, March tenth	
Music at five o'clock	232 Whitmore Avenue

**PART II**

**SPECIAL FORMS OF DISCOURSE**

**NOTE.**—In connection with the work of Part II, a thorough review should be made of the work in Part III. The teacher will determine what each review lesson is to be, when it is to be assigned, and how it is to be prepared for recitation. Students are not likely to be drilled too thoroughly on the work of Part III.

Assignments should occasionally be made for themes upon subjects of the student's own choice. Such assignments give variety to class work and enable the student to develop ability for a particular kind of writing.

## CHAPTER VII

### ORAL COMPOSITION

The ability to make a short, well-constructed speech before a number of people is quite as useful and important as the power to express the same ideas in written form. To every one there come occasions when he must address an audience, even if it is only to take part in a club discussion or to respond to an after-dinner toast, and at such times he is fortunate if he has learned to speak clearly, easily, and without embarrassment.

The chief requisites for good speaking are, of course, a thorough knowledge of your subject and an interest in it. When you are really more interested in telling your audience about your subject than you are in yourself and your probable embarrassment, you will find that you can think as coolly, rapidly, and accurately, standing before them as when writing a composition in your own room. The audience will become a stimulation instead of a hindrance.

**Assignment :** *a.* Prepare yourself to speak to the class for five or ten minutes on some subject that interests you. Take some topic that you might naturally talk about in everyday conversation.

Do not try to memorize a speech, but know beforehand the principal divisions of your thought. Learn to think while on your feet and to choose appropriate words quickly.

b. Prepare yourself to criticise the talks of your classmates.

In deciding what to say in criticism of a talk, ask yourself questions like these: Was the talk interesting? Why? Was the talk delivered in a straightforward, effective way? Was the thought well organized? What were the principal divisions of the thought? Was the sentence construction good? Were the words well chosen? What was the best feature of the talk? What feature of the talk was least good? How could the talk have been made better?

• *Suggested subjects:* —

1. The first oral composition: how the student constructs it and how he feels when it is delivered.
2. Our school library: what it is and what it might be.
3. Schoolroom ventilation.
4. Our debating society: its nature and its purpose.
5. The social training that a high school course should give.
6. Student loyalty to the school.
7. School athletics.
8. Amateur theatricals in the high school.
9. "Cramming."
10. The exceptional student: his place in the school.
11. The Bible in the public schools.
12. Jane Addams: her life and work.

13. Abraham Lincoln : the man of the people.
14. Booker T. Washington : his method of education.
15. Andrew Carnegie, Judge Ben B. Lindsey, or William J. Bryan.
16. The Fourth of July celebration.
17. Women as school officers.
18. Examinations.
19. Some needed reforms in our city.
20. The theater : its influences.
21. The International Peace Conference.
22. The philosophy of fashions.
23. Advertising : its use and its abuse.
24. The immigration problem.
25. How the poor people of our town are cared for.

NOTE TO THE TEACHER. — Every student should have some drill in oral composition. The drill may be made a part of the regular composition work. If the work is taken up in a serious way by students who have somewhat overcome the embarrassment of freshmen, no work is more practical, and usually, after the first few lessons, none is done more enthusiastically. It will probably be best for students to be drilled for a year or more in the delivery and the criticism of short talks before they attempt to deliver orations or to debate. While the students are doing the first part of the work outlined in Part II (and perhaps while they are doing the last part of the work outlined in Part I), they should be asked to talk to the class at regular intervals about subjects that interest them. These talks should be given every two weeks if the size of the class will permit. The talks should be criticised by the students and the teacher; and the teacher may sometimes criticise the criticisms of the students. The criticism should be sympathetic, and it should deal with the good features of the talks as well as with those that are not good.



## CHAPTER VIII

### THE FABLE

A fable is a short allegorical story used as an illustration of a general statement, called *the moral*, which the author wishes to explain or prove. Thus, a fable is expository or argumentative in chief purpose, but chiefly narrative in structure. The moral, either stated or implied, may be considered as the topic sentence; and the story may be considered as a single example used to explain that topic sentence or to prove it.

A fable differs from an anecdote in that the characters of the fable are presented as types of a class, while the characters of an anecdote are presented as individuals with particularizing characteristics. An anecdote told about President Lincoln would show one or more of his personal characteristics: a fable told about a president would show one or more of the characteristics of presidents considered as a class, but it would not show the personality of any one president.

The characters of fables are often personified inanimate objects or personified lower animals; for example, the characters of a fable might be foxes used to symbolize crafty men. When human beings

## ASSIGNMENT

are used in fables they symbolize all of their class or kind; for example, the characters of a fable might be high school students presented not with the characteristics of individuals, but with characteristics peculiar to all high school students.

The fables in the New Testament are called parables. Reformers and teachers of all times have made much use of fables. By means of them, abstract truths can be presented in graphic form so that they can be easily understood. No better way has been found to teach the elementary laws of conduct in the lower grades of schools to-day than through the use of Æsop's fables.

**Assignment:** Study the following examples, and write a short fable of your own.

*Examples:—*

### THE MAN AND HIS TWO WIVES

In the days when a man was allowed more wives than one, a middle-aged bachelor, who could be called neither young nor old, and whose hair was only just beginning to turn gray, must needs fall in love with two women at once, and marry them both. The one was young and blooming, and wished her husband to appear as youthful as herself; the other was somewhat more advanced in age, and was anxious that her husband should appear a suitable match for her. So, while the young one seized every opportunity of pulling out the good man's gray hairs, the old one was as industrious in plucking out every black hair she could find. For a while the man was highly gratified by their attention and devotion, till he found one morning that, between the one and the other, he had not a hair left.

*Moral:* He that submits his principles to the influences and caprices of opposite parties will end in having no principles at all.

— AÆSOP, *Fables*.

### THE MAN IN TROUBLE

#### *A Student's Theme*

There was once a man who was in great trouble, for he had lost the person who was all the world to him.

His learned friend went to him and said, "There is much left in life. See this remarkable book that I have brought you. It goes far toward explaining the mysteries of life." The man looked at him, and wished he would go away.

Then the minister, who was a very good man, went to him and said, "There is no consolation like religion. Do not forget your prayers." And the man was glad when the minister left him.

At last a friend, who was neither very learned nor very good, went and, with tears in his eyes, said, "I'm sorry," and the man begged him to stay.

The student need not attach a moral to his fable, but he should make the purpose of the fable so apparent that the reader will see at once what the moral is.

#### *Suggested subjects:—*

I. Fables in which the characters are lower animals or inanimate objects.

1. *a.* Fable of the bees; *b.* The bird convention; *c.* The frog school.

*Moral:* An organization will not be well governed if the individuals are not willing to sacrifice personal interests for the public good.

2. *a.* Fable of the flowers; *b.* The barnyard fowls;  
*c.* The barking dog.

*Moral:* The one that attracts the most attention is not always the one that is the most respected.

3. *a.* Fable of the painted thistle; *b.* The white crow;  
*c.* The purple cow.

*Moral:* Fine clothing cannot conceal bad manners.

II. Fables in which some or all of the characters are human beings.

1. *a.* The high school graduate and his country parents;  
*b.* The man who had been to New York.

*Moral:* A little learning is a dangerous thing.

2. *a.* The farmer with the vicious horse; *b.* The student who had no friends.

*Moral:* Learn to love others if you would be loved.

3. *a.* The girl who went on the stage; *b.* The farmer who moved to the city; *c.* The housewife who got into society.

*Moral:* All is not gold that glitters.

*Suggested morals: —*

1. A coward is a poor friend.
2. Actions speak louder than words.
3. A flatterer is not to be trusted.
4. Real friends are not to be bought with gifts.
5. Every coward is ready to kick a dead lion.

## CHAPTER IX

### NEWS WRITING

Journalistic writing is writing for the newspapers and news magazines. It includes all the **Journalistic Writing** material that appears in a newspaper except the advertisements, anecdotes, occasional short stories, etc. It is of two clearly distinguished kinds: news writing and editorial writing. News writing should state facts: editorial writing should express an opinion. Editorial writing will be discussed later.

News is an account of recent events or conditions in which people are interested. It answers the questions Who? What? Where? When? and Why? Naturally, the best kind of news is that which interests the greatest number of people. The news writer's stories are likely to be given prominence of place and space in proportion to the number of readers that they will interest. Of course the nature of the newspaper will help to determine the value that a particular piece of news will have. A village newspaper might publish a story about the death of Mr. Brown's cow, while a large city paper would

not mention the incident unless there was something very unusual about it.

News is usually divided into several groups, and in all but the smallest newspapers each kind is written by a special person or number of persons. Different reporters write up general and political news, society news, sporting news, court news, theatrical news, church and club news, and commercial, market, and railroad news.

**Kinds of  
News  
Writing**

The term, "news item," is applied to one or two sentences of news. The term, "news story," is applied to any news article one or more paragraphs in length.

Editors say that good news writers have "the news sense"; that is, they have the ability to recognize the things that will awaken human interest and appeal to the human emotions. If a city news writer's assignment is to get the news of the railroads, he may in two hours learn of twenty things that might be given a place in the paper. He must estimate the value of each incident as news, and write a news item, a news story, or nothing at all, according to the worth of the incident as news. He may write a news item about the promotion of a man in the car shops. He may write nothing about a contract for the construction of a small freight warehouse. Perhaps he inquires about an accident in the switch yards and is told curtly

**The Hu-  
man Inter-  
est Ele-  
ment**

that an empty passenger car was wrecked accidentally and that the incident is of no importance to any one. Suppose his curiosity is aroused by the curtness of the reply, and that he learns by further investigation that a tramp was killed while stealing a ride under the car. If the reporter has "the news sense," he will see in this incident material for at least a short news story, and he will try to get interesting details regarding the tramp and the accident. If he learns that the tramp had a soiled pocket edition of Dante's *Inferno*, he will have material for a first page news story.

The desire to publish news stories that will interest a large number of people has led some newspapers to exaggerate details, to manufacture news, and to publish revolting news that should be suppressed. All newspapers are anxious to publish stories about accidents and disasters, stories of heroism, stories with an element of pathos, stories regarding the management of public affairs, and stories regarding local and national government. Most newspapers publish stories about suicides, murders, lynchings, and divorces of prominent people; but dignified, conservative newspapers usually suppress brutal and revolting details in such stories. The term "yellow journalism" is applied to the policy of those newspapers that manufacture sensational stories, publish the details

of heinous crimes, and publish scandal stories merely to increase the sale of the paper.

The "news sense," is not the only requisite of a good news writer: he must also have the ability to write in an impersonal, disinterested, fair-minded way. Suppose an aristocratic society leader gives an elaborate luncheon to which a hundred prominent women are invited. Suppose that the same day another woman, less prominent socially, gives a smaller and less formal lunch party. Suppose that the society editor publishes half a column about the second luncheon because the hostess is her friend, and only an eighth of a column about the first luncheon because she dislikes the hostess. Half the women invited to the first luncheon might feel the slight, and the society editor might receive a reprimand from the managing editor because she let personal feelings influence her writing. The impersonal element is no less important in news of other kinds.

The structure of a news story differs from that of most other kinds of discourse in that the first paragraph gives the essential facts in brief. In fiction there is an element of suspense and the reader is not sure of the outcome until he reaches the end of the story. In the oration the last is the part of greatest interest. In the news story, however, the first paragraph tells



who, what, when, where, and why. The editor knows that many readers may care for only a brief statement of the facts; therefore he places these first. Those who are especially interested can get the details by reading further.

The style of a news story is determined to some extent by the kind of news. An account of a ball game or a horse race should contain the technical expressions and even the slang expressions used by the ball players and the horse racers. An account of a play should contain the technical expressions of the theater. An account of a lecture should be dignified and scholarly. A general news story should be simple and straightforward in style; never lofty or poetic.

Each newspaper has its own style of headlines. The headline writer should know not only that the headlines should give the substance of the news story, but also that a certain style of headlines is used for a certain kind of story and that each headline is constructed after a particular pattern. For example, a certain newspaper may use five kinds of "heads" or "banks" of type; and the first kind (the largest type used) may consist of two lines, each containing fourteen letters.

An experienced news writer uses a notebook but little and goes about his work so quietly that his business might not be guessed. He is careful to

get proper names and initial letters correct, and he jots down dates, names of places, and other details that he might not remember accurately.

When he is *by himself*, he writes his news story.

**How to  
Gather  
News**

A word of advice may be added for the high school boy or girl who seriously contemplates entering the journalistic profession. First, learn all you can about contemporary history. Justin McCarthy's *History of Our Own Times* is an excellent textbook, but much history is to be learned from current magazines and newspapers. Second, learn who are the leading men and women of to-day. Learn how to spell their names correctly. Know where they live; about how old they are; what positions they fill; what they stand for; what they have done. Read biographical sketches in the better magazines and become acquainted with *Who's Who in America* and *Who's Who* (for the world), (books to be found in almost every good library). Third, read literature. Read Hazlitt, Macaulay, and Bagehot, as well as Shakespeare. Fourth, study a good book on economics and read the current magazines and newspapers to get an understanding of present economic questions.

**Supple-  
mental  
Reading**

Such supplemental study will not make a journalist, but it will give an education that will help a journalist to rise from a position of drudgery to one of distinction.

Write news stories carefully and send them to local newspapers. Become acquainted in newspaper offices. If you are careful and persevering and have "the news sense," you may succeed as a journalist. If you are a girl, remember this: You have as good a chance to succeed as a journalist as you would have if you were a boy.

*Example:—*

#### TO WELCOME BADEN-POWELL<sup>1</sup>

**Famous British General Will Visit Boston and Other Cities to Inspect  
Boy Scouts**

Boston and other cities' officers and members of the Boy Scouts of America are getting ready for the visit to the United States of General Sir Robert Baden-Powell. He will make a tour lasting six weeks and will deliver lectures on the scout movement and talk to the boys in leading cities from Boston to San Francisco. He will be accompanied by James E. West, executive secretary of the Boy Scouts of America.

In twenty or thirty big cities and in many towns where Baden-Powell and West will go, there will be exhibitions by the Boy Scouts for the benefit of the visitors. Every phase of scouting will be shown. Baden-Powell will have an opportunity to see the tremendous spread of the Boy Scout movement in this country and to compare the skill, the alertness, and the general physical condition of the American boys with those of the English boys. Secretary West will make his first formal inspection of the Boy Scouts of America. He will meet the boys personally and have many heart-to-heart talks with them.

Baden-Powell will arrive in New York in February and

<sup>1</sup>From *Boston Evening Transcript*, Tuesday, Nov. 14, 1911.  
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will be greeted by the members of the National Council of Boy Scouts, scout masters, and boy scouts. A dinner will be given in his honor by the Boy Scouts of America in New York. Baden-Powell will go first to Boston and then to Washington, where he will greet President Taft, who is honorary president of the Boy Scouts of America. He will continue his trip west to San Francisco, whence he will sail for Australia. Secretary West will meet him on the pier in New York and leave him at the pier in San Francisco, after a journey of many thousand miles.

The tour of the two men will be the first national review, so to speak, of the Boy Scouts of America. It is quite likely that in cities where they stop there will be gathered troops of Boy Scouts from nearby cities and towns, so that as many scouts as possible will have an opportunity to see England's chief scout and the executive secretary of the Boy Scouts of America.

### CLASS EXERCISES

NOTE TO THE TEACHER. — The nature of the class exercises in news writing must be determined somewhat by the nature of the students and the town or city in which the school is situated. Usually the city editors of local newspapers are interested in the study of news writing in schools, and they may be called upon to assist in the work. Usually a city editor will accept an invitation to talk to a class about news writing, and he will give many inspiring and helpful suggestions. News stories written by the students may be submitted to a local newspaper, and some of them will be printed. Of course, such stories will usually be changed in the newspaper editorial room (sometimes so much that the student will hardly recognize his work); but the student can profit much by comparing his story with the one published. The teacher will do well to procure the style sheet of a newspaper and allow the students to have access to it.

## ASSIGNMENT

1. Bring good daily newspapers to class and analyze some of the news stories to learn the structure and the subject matter.

2. Write a half column story about a lecture, or speech. Tell who, when, and where, and quote (directly or indirectly) some of the statements that contain an element of human interest. Try to get the principal thought that the speaker wishes to present, and state it clearly in your own words.

3. Write a quarter-column story for the society page about a ball, reception, or musicale. The names of those in the receiving line may be given, but do not give an incomplete list of the names of the guests: give all or none.

4. Write a quarter-column story about a ball game, a track meet, or other athletic contest, or about athletic conditions in your school.

5. Write a story about some new or proposed building, bridge, street paving, etc. Give names of prominent men interested, and explain the nature and use of the improvement.

6. Write a story about a theatrical play or similar entertainment. Criticise the play as a whole, and the work of individuals. Tell why the work was good or bad.

7. Write a story of school news for the general news columns. Imagine that you are writing for a local paper. Select a subject that would be likely to meet with the editor's approval, such as: Journalistic writing in the high school; The results of the recent examinations (entrance, periodic, or final); The plans of the graduating class for Commencement Week; The Superintendent's chapel talk (select details of general interest).

8. Assume that the class is publishing a newspaper. Let two or more students write general news stories. Let others write social news, sporting news, theatrical news, etc.

## CHAPTER X

### THE ESSAY

The term "essay" has been applied to so many diverse types of writing, that a definition which shall be at once comprehensive and exact, is most difficult to frame. Character sketches, descriptive accounts of pictures and books, short critical discussions of pieces of literature, and editorial articles on subjects of general interest are all usually called essays; thus it is incorrect to classify the essay form under exposition, even when it is expository in chief purpose, since it is not confined exclusively to that form of writing.

An essay is a short piece of discourse not intended to be a complete and exhaustive treatment of a subject, but an expression of personal opinion, and its chief value and interest often lie in the original and interesting point of view of the author. Irving's *Sketch Book* and Holmes's *Autocrat of the Breakfast Table* are in the essay style. They contain description, narration, exposition, and argumentation, with sometimes all four forms on a single page; but whatever the form or the subject matter, the authors continually tell their personal opinions. After we have read *Westminster*

*Abbey*, we feel personally acquainted with Irving. One purpose of the essay is to entertain the reader. Essays written to-day are more serious in tone and more practical in purpose than those of a hundred years ago ; nevertheless, the purpose of the author is to entertain while he instructs, and essays should always be classified with the literature of entertainment.

Now we may venture to define the essay by saying, *An essay is a short piece of discourse in which the author sets forth his personal opinion of a subject in a way calculated to entertain.*

#### THE EDITORIAL ESSAY

The editorial is a short essay, published by a newspaper or magazine, which sets forth the opinion of the editor regarding some subject of general interest. When an important political or religious question arises in a community, the owners of each newspaper decide what its attitude toward that question shall be and instruct its editor to write editorials explaining the question from their standpoint. Editorials upon questions of minor importance are merely expressions of the personal opinion of the editor or of one of his assistants. Editorials of this class are written upon any topic which is likely to appeal to the popular taste of the day. The essential thing is that the editorial set forth a definitely stated opinion. The student should ex-

amine the editorials in various reputable magazines and newspapers to learn what a prominent place the editorial essay holds in the life of the community.

#### GIVE THE BOYS AND GIRLS A CHANCE<sup>1</sup>

That wise woman, Miss Jane Addams, made a few remarks to an audience at the Sunday Evening club that ought to be made a definite and permanent plank in the platform of municipal reform.

Miss Addams pointed out that the police reports show a shocking number of arrests of young persons under the age of twenty-five. She also declared that in almost all of these instances the young persons arrested had got into trouble through trying to have a good time.

There isn't anything a boy or girl has a better right to than a good time. To have a good time or to try for it is as natural as to be hungry for food and to try to get it.

But Miss Addams knows, and we all know if we stop to think and look about us, that it is not easy for a good many boys and girls, or young men and women even, to get a good time in Chicago or any other great city. There are a good many places that seem to offer a chance for a good time that are not the sort of places that young people who want to keep straight and clean want to enter. It is the business of the city to shut up such places.

But that is less than half of the duty of the city. If any one is hungry and is about to eat bad food, it is well to prevent it. But it is not enough. The hunger remains.

What Chicago needs is more places of clean entertainment, more places where our boys and girls can go to have a good time. And this ought to be the kind of good time that young people like, not the kind some older people think they ought to like. There should be plenty of places, well

<sup>1</sup> From the *Chicago Tribune*. Copyright, 1911.



run, to dance in, play games in, get together in. The nickel theaters, properly regulated, are such places, and it is worth noting that Miss Addams approves of them under such regulation. The small parks and park houses are also what are needed, but more are needed.

We could do nothing better worth while than to supply the children and the young folks with opportunities, easily and cheaply to be had, for having a good time in the right way.

*Suggested subjects : —*

Write editorials upon the following topics:—

- I. An editorial for the newspaper upon
  1. Some local improvement attempted or proposed : for example, The proposed city park ; The attempt to keep stray dogs from the streets ; The need for a new opera house ; The agreement to close the shops at six o'clock.
  2. Some subject of timely general interest: for example, The duty of a voter at the current election ; The case of the workingman *versus* the capitalist in the recent strike ; The County Fair: shall it be abolished ?
  3. A recent lecture, sermon, musical or theatrical entertainment.
- II. An editorial for your high school paper upon
  1. Some organization of the school : for example, The baseball team ; The senior class ; The school chorus.
  2. Some incident in the life of the school: for example, A lecture ; The annual reception ; The resignation of a teacher ; A change in the curriculum.
  3. Some subject of timely general interest: for example, A new book ; The honor system in the high school ; High schools as preparatory schools for colleges ; School courtesy

## THE BIOGRAPHICAL ESSAY

A biographical essay has for its subject matter the life of an individual. Like other essays, it should be entertaining, and not a mere enumeration of facts regarding the life of the person. It may emphasize a single characteristic, as for instance, the sincerity of Lincoln; or it may take a broader field and seek to present the man as a whole, what he stood for and what he tried to do, — analyzing the underlying causes of his success or failure and giving the social, religious, political, and historical background which developed his personality.

COUNT TOLSTOY AT EIGHTY.<sup>1</sup>

NOTE. — Count Tolstoy died in the year 1910.

When a man has reached the age of fourscore years, he is not to be judged by his inconsistencies, or by the exceptional and perhaps eccentric things that he has done. His life should be regarded as a whole. What great things has he achieved? What has been the whole tenor of his influence?

Count Lyof Tolstoy will, if he lives a few weeks longer — and his bodily health is still but little impaired — attain to his eightieth birthday on the 28th of August. He has lived much. He has thought much. He has written much. His countrymen hold him in high esteem, and are rightly proud of him. He, almost alone in Russia, has been able to utter fearlessly the thing he thinks, to speak out his whole mind, to affront the established church, and to criticise the Czar, and yet remain unharmed and even unmolested.

What is the significance of this man's work? William

<sup>1</sup> By Lyndon Orr, in *Munsey's Magazine*. Copyright, 1908.

Dean Howells, who admires Tolstoy more than he does any other human being, has said:—

“Tolstoy awakens in his reader the will to be a man. He leads you back to the only true ideal, away from the false standard of the gentleman, to the Man who sought not to be distinguished from other men, but to be identified with them; to that Presence in which the finest gentleman shows his alloy of vanity, and the greatest genius shrinks to the measure of his miserable egotism.”

Tolstoy has gone through four important periods of experience. In his youth he was a joyous, pleasure-loving man of the world, a favorite at court, a soldier, a great land-owner. After that he became the literary artist, and wrote books which by their simplicity and power brought him the world's applause. This is the period of *War and Peace*, and it ended with his master-work, *Anna Karénina*. He himself has said of his own creations:—

“I began to write out of vanity, from love of gain, and from pride. They paid me money for doing this. I had excellent food, lodging, and society, and I had fame. Apparently, what I taught was very good.”

At that time, he was eager for praise, and used to write to his friends begging them to tell him what was said about him by those who read his books. At heart, however, he could never have been a sincere lover of literature or of art. He liked the renown they gave him, and yet he showed always a certain aristocratic contempt for men who wrote. Perhaps there was in him that touch of the barbarian which seems to underlie the Russian nature. At any rate, before very long he became wholly out of humor with all literature, and there is hardly a great name which he did not daub with the muck of his hatred. He called Goethe “a plagiarist”; he described the poetry of Dante, Milton, and Shakespeare as “coarse, savage, and often senseless.” The music of Beethoven and Wagner were to him “calculated and

unspontaneous." Oddly enough, it was *Uncle Tom's Cabin* from which he professed to derive the greatest pleasure.

Tolstoy, in fact, was afflicted with a weariness of the world. The secret of the true Russian spirit is simplicity; and in the end Tolstoy sought to return to a simple life. All that belonged to our complex civilization he came to think of as a "madhouse existence." The teachings of Christ, literally accepted, were his sole religious guide. The tillage of the soil was the only fit occupation for a man who knew the truth. Therefore, this genius turned his back upon the splendor of the capitals, and betook himself, with his wife and daughter, to his farm at Yasnaya Polyana, in southern Russia; and there he lives to-day, so far as he can, the life of one who sees no good in anything that is not of the essence of simplicity.

The count wished to give away his entire fortune; but his wife took legal measures to prevent this, and so it was turned over to her keeping. He will not copyright his books, which are free to every publisher throughout the world, while their author will not take a cent from their enormous sales. He dresses in sheepskins or in rough woolen clothes. He imagines that he fares like the humblest *moujik* in the land.

As a matter of fact, this simplicity of Tolstoy's is hardly real. His wife, who watches over him as tenderly as if he had never declared marriage to be vile, sees to it that he is not deprived of creature comforts. Under his shaggy outer clothing he wears the finest linen. Though his food is simple, it is of the best, and is cooked with all the skill of a Parisian *chef*. Because of his old age, he does not detect the kindly imposition that is practiced on him.

Men and women come to see him from all parts of the world. To those who listen to him with reverence, he has kind words to say. To others who argue that his view of life is wrong, he shows a rough impatience. Not long ago

the president of a leading American university visited him for a few hours, and then came away. He was a man of wide learning and great experience.

"What do you think of this American scholar?" was asked of Tolstoy.

"He is only a barbarian," returned the "master."

It is easy to mock at the incongruities of Tolstoy's home to-day, but it must not be forgotten that he is terribly sincere. Whatever we may think of his beliefs, we must respect his striving after simple faith and purity and truth. The world as he would have it will doubtless never be; yet his greatness and the power of his teaching have put heart into those who despair of what the world now is, and who look forward to the ideals of a humanity made perfect.

Many describe him as a socialist, but in reality, like all his countrymen, he is in the last analysis a fatalist. He shows this by continuing at times to write for publication, although he often says that books and reading are only one form of evil. When he is twitted for this inconsistency, he says, in the spirit of a fatalist: —

"I could not possibly act otherwise. It came naturally to me to do this thing."

Yet having done it, he is dissatisfied, and he still goes on striving to rise above himself and to reach the goal of what is absolutely right.

**Assignment:** Write a biographical essay. *a.* Emphasize a single characteristic of the person whom you take as your subject; *or*

*b.* Interpret the bearing of his life as a whole.

*Suggested subjects : —*

1. Some one whom you know well and admire; for example, a teacher, a grandfather, a prominent business man.

2. An author whom you have studied thoroughly; for example, Tennyson, Longfellow, Poe, Cooper.

3. A man of national reputation; for example, the Governor of your state, the President of the United States.

### ESSAYS IN LITERARY CRITICISM

The writer of an essay in literary criticism assumes that the reader is more or less familiar with the piece of literature under discussion, and aims not alone to present his personal point of view in an entertaining manner, but also to increase the intelligent appreciation of the public for the work of the author.

**Purpose**

An essay of this type may deal with the whole or a part of an author's work, with a particular book character, with some individual and striking phase of an author's genius, or with the work of a group of authors.

**Subject  
Matter**

The essayist may treat his subject in various ways. He may interpret the meaning; he may show the author's purpose; he may estimate the value by showing in what respects it is good and in what respects it is not good; he may tell how it appeals to him personally; he may show how it reveals the author's life and how the experience of the author helped to make it what it is; he may show the influence it has upon civilization; and he may show how it reveals the life of the nation to which the author belonged, or of the time in which he lived.

**Methods of  
Criticism**

Literary criticism may be classified as interpretative, judicial, impressionistic, biographical, and scientific (philosophical or historical).

Interpretative criticism seeks to explain the meaning and the purpose of a piece of literature.

**Interpreta-  
tive Criti-  
cism** The discussion of the characters in *Aucas-  
sin and Nicolette*, on page 112, is an  
example. There the critic calls atten-  
tion to the author's use of the supernatural, his  
imagery, the moral significance of the tale, the  
character delineation, etc.

Judicial criticism seeks to analyze a work from the standpoint of its worth as literature. Impar-  
**Judicial  
Criticism** tiality, the elimination of personal bias,  
and a dispassionate application of the  
recognized principles of composition, are the es-  
sential features of this form of criticism. To say  
that a story is not good because the characters  
appear wooden and there are digressions from the  
main plot is to criticize judicially. The second  
paragraph in the essay on *Aucassin and Nicolette*  
contains judicial criticism.

Impressionistic criticism is the opposite of judi-  
cial criticism, since it expresses the critic's personal  
**Impres-  
sionistic  
Criticism** feeling regarding the piece of literature  
he is discussing. Its chief value and  
charm are derived from the personality  
of the critic. Theoretically this might seem to be  
of doubtful value as criticism, but in reality it is

most valuable if the critic possesses fine and discriminating literary taste.

Biographical criticism explains the relation between the author and his writings. Critics often explain things in literature by referring to incidents in the author's life. Often, too, they show what the author's life must have been by referring to passages in his writings: it is by such criticism that we have gained most of our knowledge of Shakespeare. The last paragraph in the essay *Aucassin and Nicolette*, for instance, contains biographical criticism.

Scientific, or historical, or philosophical, criticism shows the manner in which a piece of literature expresses the thought and feeling of the age and the country in which it was produced. If one were to write an essay about *Uncle Tom's Cabin*, for example, he might refer to conditions in America during slavery days in order to show why the book was written and what it means.

The student may use one or more of these kinds of criticism in an essay in literary criticism. His essay will probably be expository in chief purpose, but it may contain much description, narration, and argumentation. Before he writes his first essay in literary criticism he should read again, as a good example, the essay *Aucassin and Nicolette*, beginning on page 112.



## THE ESSAY

*Example: —*

### SHYLOCK<sup>1</sup>

If Portia is the beauty of the play, Shylock is its strength. He is a standing marvel of power and scope in the dramatic art; at the same time appearing so much a man of Nature's making, that we can hardly think of him as a creation of art. In the delineation Shakespeare had' no less a task than to fill with individual life and peculiarity the broad, strong outlines of national character in its most revolting form. Accordingly, Shylock is a true representative of his nation; wherein we have a pride which for ages never ceased to provoke hostility, but which no hostility could ever subdue; a thrift which still invited rapacity, but which no rapacity could ever exhaust; and a weakness which, while it exposed the subjects to wrong, only deepened their hate, because it kept them without means or the hope of redress. Thus Shylock is a type of national sufferings, national sympathies, national antipathies. Himself an object of bitter insult and scorn to those about him; surrounded by enemies whom he is at once too proud to conciliate and too weak to oppose, he can have no life among them but money; no hold on them but interest; no feeling towards them but hate; no indemnity out of them but revenge. Such being the case, what wonder that the elements of national greatness became congealed and petrified into malignity? As avarice was the passion in which he mainly lived, the Christian virtues that thwarted this naturally seemed to him the greatest of wrongs.

With these strong national traits are interwoven personal traits equally strong. Thoroughly and intensely Jewish, he is not more a Jew than he is Shylock. In his hard, icy

<sup>1</sup> From *Shakespeare's Life, Art, and Characters*, by H. N. Hudson. Copyright. Published by Messrs. Ginn and Company.

intellectuality, and his dry, mummy-like tenacity of purpose, with a dash now and then of biting sarcastic humor, we see the remains of a great and noble nature, out of which all the genial sap of humanity has been pressed by accumulated injuries. With as much elasticity of mind as stiffness of neck, every step he takes but the last is as firm as the earth he treads upon. Nothing can daunt, nothing disconcert him; remonstrance cannot move, ridicule cannot touch, obloquy cannot exasperate him: when he has not provoked them, he has been forced to bear them; and now that he does provoke them, he is hardened against them. In a word, he may be broken; he cannot be bent.

Shylock is great in every scene where he appears, yet each later scene exhibits him in a new element or aspect of greatness. For as soon as the Poet has set forth one side or phase of his character, he forthwith dismisses that, and proceeds to another. For example, the Jew's cold and penetrating sagacity, as also his malignant and remorseless guile, are finely delivered in the scene with Antonio and Bassanio, where he is first solicited for the loan. And the strength and vehemence of passion, which underlies these qualities, is still better displayed, if possible, in the scene with Antonio's two friends, Solanio and Salarino, where he first avows his purpose of exacting the forfeiture. One passage of this scene has always seemed to me a peculiarly idiomatic strain of eloquence, steeped in a mixture of gall and pathos; and I the rather notice it, because of the wholesome lesson which Christians may gather from it. Of course the Jew is referring to Antonio:

"He hath disgraced me and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt

with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same Winter and Summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? revenge: if a Christian wrong a Jew, what should his sufferance be by Christian example? why, revenge. The villainy you teach me, I will execute; and it shall go hard but I will better the instruction."

I have spoken of the mixture of national and individual traits in Shylock. It should be observed further, that these several elements of character are so attempered and fused together, that we cannot distinguish their respective influence. Even his avarice has a smack of patriotism. Money is the only defense of his brethren as well as of himself, and he craves it for their sake as well as his own; feels indeed that wrongs are offered to them in him, and to him in them. Antonio has scorned his religion, balked him of usurious gains, insulted his person: therefore he hates him as a Christian, himself a Jew; hates him as a lender of money gratis, himself a griping usurer; hates him as Antonio, himself Shylock. Moreover, who but a Christian, one of Antonio's faith and fellowship, has stolen away his daughter's heart, and drawn her into revolt, loaded with his ducats and his precious, precious jewels? Thus his religion, his patriotism, his avarice, his affection, all concur to stimulate his enmity; and his personal hate thus reinforced overcomes for once his greed, and he grows generous in the prosecution of his aim. The only reason he will vouchsafe for taking the pound of flesh is "if it will feed nothing else, it will feed my revenge"; a reason all the more satisfactory to him, forasmuch as those to whom he gives it can neither allow it nor refute it: and until they can rail the seal from off the

bond, all their railings are but a foretaste of the revenge he seeks. In his eagerness to taste that morsel sweeter to him than all the luxuries of Italy, his recent afflictions, the loss of his daughter, his ducats, and even the precious ring given him by his departed wife, all fade from his mind. In his inexorable and imperturbable hardness at the trial there is something that makes the blood to tingle. It is the sublimity of malice. We feel that the yearnings of revenge have silenced all other cares and all other thoughts. In his rapture of hate the man has grown superhuman, and his eyes seem all aglow with preternatural malignity. Fearful, however, as his passion is, he comes not off without moving our pity. In the very act whereby he thinks to avenge his own and his brethren's wrongs, the national curse overtakes him. In standing up for the letter of the law against the pleadings of mercy, he has strengthened his enemies' hands, and sharpened their weapons, against himself; and the terrible Jew sinks at last into the poor, pitiable, heart-broken Shylock.

The student should write short essays in literary criticism and at least one long critical essay, the subject of which may be a book or poem that has been studied in the class, or, if he wishes, a piece of literature not included in the course. An ability to appreciate the best in the world's literature is one of the greatest gifts an education can bestow. He who has this ability will have a hearty contempt for the cheap attractions of sensational literature, social gossip, and political trickery.

NOTE.—The student will find the essays of Matthew Arnold, Walter Pater, and Edward Dowden stimulating at this stage of his course.

## THE ESSAY

### *Suggested subjects:—*

I. A literary character; for example, Fagin, Micawber, Rowena, Rebecca, Colonel Newcome, Becky Sharp, Jean Valjean, Silas Marner, Maggie Tulliver, Lady Macbeth, Falstaff, Mowgli, Kim.

II. Some characteristic of an author's work; for example, Stevenson's knowledge of child life (illustrated from *A Child's Garden of Verses*); Kipling's knowledge of animal life (illustrated from *The Jungle Book*); The fantastic element in Coleridge's *The Ancient Mariner*; The humor of Dickens; The pathos in the writings of Eugene Field; The use of nature in Tennyson's writings; Tolstoy's message (illustrated from *What Men Live By*).

III. A novel, a short story, or a poem (its nature, purpose, structure, imagery, characters, literary worth, etc.; for example, *The Jungle Book*, *The Ancient Mariner*, *Silas Marner*, *A Child's Garden of Verses*, *The Vision of Sir Launfal*, *Treasure Island*, *The Lady of the Lake*.

## ESSAYS IN ART CRITICISM

While the majority of the critical essays are upon literary subjects, a great many are written upon the other forms of art, — painting, architecture, music, the drama, etc. Essays in art criticism contain all the various forms of criticism that were discussed in the lesson on literary criticism. Thus, a critical essay upon an illustration drawn by Thackeray for his well-known novel, *The Newcomes*, might interpret its meaning in relation to the story or might judge the illustration as a work of art; again it might show how the illustration impressed the critic personally or how the





THE TEMPLE OF NEPTUNE AT PÆSTUM

illustration was related to Thackeray's life-experience, or to the life of the English nation in the nineteenth century.

*Example : —*

#### THE PORTRAIT OF DANTE

To me it [the portrait of Dante] is a most touching face; perhaps of all faces that I know, the most so. Lonely there, painted as on vacancy, with the simple laurel wound round it; the deathless sorrow and pain, the known victory which is also deathless;—significant of the whole history of Dante! I think it is the mournfulest face that ever was painted from reality; an altogether tragic, heart-affecting face. There is in it, as foundation of it, the softness, tenderness, gentle affection as of a child; but all this is as if congealed into sharp contradiction, into abnegation, isolation, proud, hopeless pain. A soft ethereal soul looking out so stern, implacable, grim-trenchant, as from imprisonment of thick-ribbed ice! Withal it is a silent pain too, a silent, scornful one: the lip is curled in a kind of godlike disdain of the thing that is eating out his heart,—as if it were withal a mean, insignificant thing, as if he whom it had power to torture and strangle were greater than it. The face of one wholly in protest, and life-long unsundering battle, against the world. Affection all converted into indignation: an implacable indignation; slow, equable, silent, like that of a God! The eye, too, it looks out—in a kind of *surprise*, a kind of inquiry, Why the world was of such a sort? This is Dante: so he looks, this “voice of ten silent centuries,” and sings us “his mystic unfathomable song.”

—THOMAS CARLYLE, *Heroes and Hero Worship*.

When the student writes an essay in art criticism he should remember that he is to entertain as



well as to instruct. Although his chief purpose should be to increase the intelligent appreciation of his reader for the picture, building, or other work of art that he criticizes, he should also endeavor to make his essay attractive in style.

*Suggested subjects:—*

1. *A portrait, a painting, or the illustrations of a book.*

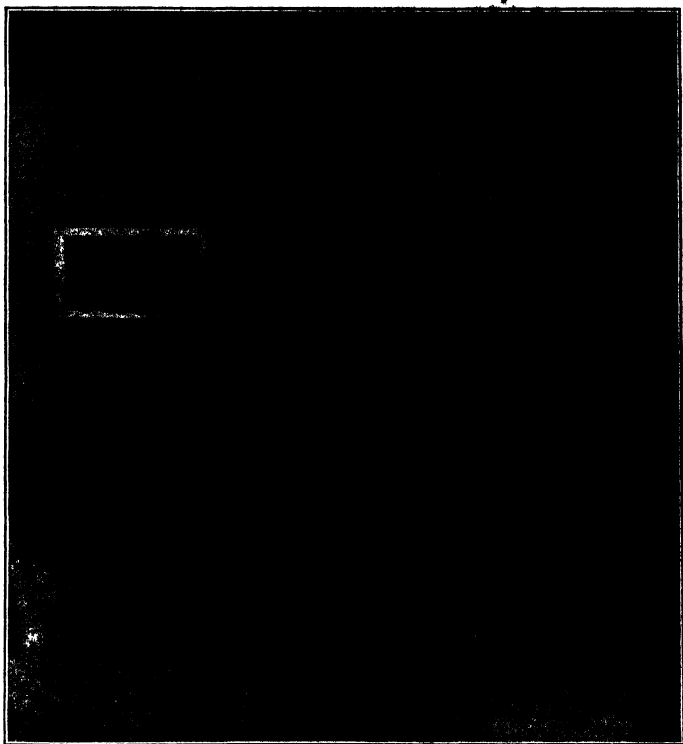
If you choose to criticize the portrait on the opposite page, you might treat it in any of the following ways: (1) You might simply try to interpret the impression of Carlyle's personality which Whistler has given you; (2) You might compare this idea of Carlyle with that which you have gained from history or from his writings; (3) You might consider the picture from a purely technical standpoint, judging the composition, the contrast of light and shade, etc., according to artistic standards; (4) You might try to show the place of this picture in the development of Whistler's art; or (5) its deviation from the artistic conventions of his time.

Any of the above forms of criticism might be applied to the pictures facing pages 16, 22, 51, and 56.

2. *A piece of architecture, such as a church, a schoolhouse, a court house, or a large bridge.*

If you choose to criticize the Greek temple in the picture facing page 201 or the interior of the Gothic cathedral shown in the frontispiece, you will find it helpful, however you treat them, to familiarize yourself with the cardinal principles of Greek or Gothic architecture. How would a criticism of either of these buildings differ from a description?

3. *A theatrical entertainment, criticizing the success of the play as a whole and the work of individual actors.*



*James McNeill Whistler*

**THOMAS CARLYLE**



## REVIEWS.

Reviews are sometimes classed with critical essays, although they differ in purpose. The critical essay is mainly interpretative in character and written with the assumption that the reader is familiar with the book under discussion, while the review is like the guidepost pointing out the paths in the unfamiliar country of the new books. It aims to direct readers by showing the nature and the worth of the book reviewed. The intelligent reader feels that time spent in reading bad literature is worse than wasted, and, seeking for that which is really worth reading, turns to the book reviews in the magazines and newspapers.

Two things the reader demands that the review shall give him: first, a general idea of the subject matter and the style, and second, an estimate of the literary or scientific value of the book reviewed. He also wishes to find a thorough knowledge of the subject, the power of clear, logical analysis, and absolute sincerity on the part of the reviewer.

A review of a textbook on composition might tell the grade of the pupils for whom the book was written; the particular kind of training that the author expected the pupils to get from a study of the book; the principal divisions of the book and the subject matter of each division; the author's way of presenting the subject matter of each part, etc. A review of

Presentation of Subject Matter

a novel should tell enough about the plot and the characters to give the reader an idea whether the novel is one that would appeal to him, but it should not tell enough of the plot to lessen his interest when he reads the story. The review should give such details as the place of the action (*e.g.* Virginia), the time (*e.g.* just before the Revolution), and the kind of characters (*e.g.* the most aristocratic of the colonists, and officers of the British army). The review of a novel should also classify it. Is the novel a romantic love story? Is it an historical novel, the chief interest of which lies in the presentation of the social and political condition of a people? Is it a political novel, intended to correct evils that exist in the management of the government or in one of its institutions? Is it a novel dealing with a social problem, such as the duty of a wife to her husband, or the duty of a sister to her brother? Is it a novel idealizing a noble character, like *Colonel Newcome*?

Finally, the literary or scientific value of the book should be discussed. If the literature is scientific, what is the information that the  
**Estimate of Value** author has to give? If the literature is fiction, what message does it have? Is the story interesting or dull, pleasing or depressing? A review of a piece of fiction might discuss the moral or the artistic purpose, the strength of the characters, and the beauty of the descriptions.

The form, too, may be mentioned. Is the English pure? Are the words well chosen? Is the plot structure defective? Is the style pleasing? In short, would the structure both please and educate the reader?

*Example:—*

#### A NOTE ON JOHN BURROUGHS<sup>1</sup>

This [*Winter Sunshine*] is a very charming little book. We had noticed, on their appearance in various periodicals, some of the articles of which it is composed, and we find that, read continuously, they have given us even more pleasure. We have, indeed, enjoyed them more perhaps than we can show sufficient cause for. They are slender and light, but they have a real savor of their own.

Mr. Burroughs is known as an out-of-door observer,—a devotee of birds and trees and fields and aspects of weather and humble wayside incidents. The minuteness of his observation, the keenness of his perception of all these things, give him a real originality which is confirmed by a style sometimes indeed idiomatic and unfinished to a fault, but capable of remarkable felicity and vividness. Mr. Burroughs is also, fortunately for his literary prosperity in these days, a decided “humorist”; he is essentially and genially an American, without at all posing as one, and his sketches have a delightful oddity, vivacity, and freshness.

The first half of his volume, and the least substantial, treats of certain rambles taken in the winter and spring in the country around Washington; the author is an apostle of pedestrianism, and these pages form a prolonged rhapsody upon the pleasures within the reach of any one who will

<sup>1</sup> From *Views and Reviews*, by Henry James. Copyright, 1908  
Published by The Ball Publishing Company.

take the trouble to stretch his legs. They are full of charming touches, and indicate a real genius for the observation of natural things. Mr. Burroughs is a sort of reduced, but also more humorous, more available, and more sociable Thoreau. He is especially intimate with birds, and he gives his reader an acute sense of how sociable an affair, during six months of the year, this feathery lore may make a lonely walk. He is also intimate with the question of apples, and he treats of it in a succulent disquisition which imparts to the somewhat trivial theme a kind of lyrical dignity. He remarks, justly, that women are poor apple-eaters.

But the best pages are those which commemorate a short visit to England and the rapture of his first impressions. This little sketch, in spite of its extreme slightness, really deserves to become classical. We have read far solidier treatises which contained less of the essence of the matter; or at least, if it is not upon the subject itself that Mr. Burroughs throws particularly powerful light, it is the essence of the traveler's spirit that he gives us, the intensity of impression, the genial bewilderment, the universal appreciativeness. All this is delightfully *naïf*, frank, and natural.

"All this has been told, and it pleased me so in the seeing that I must tell it again," the author says; and this is the constant spirit of his talk. He appears to have been "pleased" as no man was ever pleased before; so much so that his reflections upon his own country sometimes become unduly invidious. But if to be appreciative is the traveler's prime duty, Mr. Burroughs is a prince of travelers.

"Then to remember that it was a new sky and a new earth I was beholding, that it was England, the old mother at last, no longer a faith or a fable but an actual fact, there before my eyes and under my feet — why should I not exult? Go to! I will be indulged. These trees, those fields, that bird darting along the hedge-rows, those men and boys picking blackberries in October, those English

flowers by the roadside (stop the carriage while I leap out and pluck them), the homely domestic look of things, those houses, those queer vehicles, those thick-coated horses, those big-footed, coarsely-clad, clear-skinned men and women; this massive, homely, compact architecture — let me have a good look, for this is my first hour in England, and I am drunk with the joy of seeing! This house fly, let me inspect it, and that swallow skimming along so familiarly."

One envies Mr. Burroughs his acute relish of the foreign spectacle even more than one enjoys his expression of it. He is not afraid to start and stare; his state of mind is exactly opposed to the high dignity of the *nil admirari*. When he goes into St. Paul's, "my companions rushed about," he says, "as if each one had a search warrant in his pocket; but I was content to uncover my head and drop into a seat, and busy my mind with some simple object near at hand, while the sublimity that soared about me stole into my soul." He meets a little girl carrying a pail in a meadow near Stratford, stops her and talks with her, and finds an ineffable delight in "the sweet and novel twang of her words. Her family had emigrated to America, failed to prosper, and come back; and I hardly recognize even the name of my own country in her innocent prattle; it seemed like a land of fable — all had a remote, mythological air, and I pressed my inquiries as if I was hearing of this strange land for the first time."

Mr. Burroughs is unfailingly complimentary; he sees sermons in stones and good in everything; the somewhat dusky British world was never steeped in so intense a glow of rose color. Sometimes his optimism rather interferes with his accuracy — as when he detects "forests and lakes" in Hyde Park, and affirms that the English rural landscape does not, in comparison with the American, appear highly populated. This latter statement is apparently made apropos of that long stretch of suburban scenery, pure and simple,



which extends from Liverpool to London. It does not strike us as felicitous, either, to say that women are more kindly treated in England than in the United States, and especially that they are less "leered at." "Leering" at women is happily less common all the world over than it is sometimes made to appear for picturesque purposes in the magazines; but we should say that if there is a country where the art has not reached a high stage of development, it is our own.

It must be added that if Mr. Burroughs is shrewd as well as *naïf*, the latter quality sometimes distances the former. He runs over for a week to France. "At Dieppe I first saw the wooden shoe, and heard its dry, senseless clatter upon the pavement. How suggestive of the cramped and inflexible conditions with which human nature has borne so long in these lands!" But in Paris also he is appreciative — singularly so for so complete an outsider as he confesses himself to be — and throughout he is very well worth reading. We heartily commend his little volume for its honesty, its individuality, and, in places, its really blooming freshness.

**Assignment:** Write a review of some article, book, poem, or story which has elements of appeal for you. State frankly the points in it which seem to you weak or effective.

*Suggested subjects:—*

1. A magazine article of especial worth. The subject matter may be of almost any kind,—educational, political, social, historical, geographical, or religious.

2. A piece of fiction. This may be a short story of unusual power selected from a magazine, or a novel.

3. A textbook in English, or some other non-fictional book.

4. A piece of standard literature that is unique in thought or in structure. For instance: Kipling's *The Children of*

*the Zodiac*; Markham's *The Man with the Hoe*; Tolstoy's *What Men Live By*; Aldrich's *Marjory Daw*; Hale's *My Double and How He Undid Me*; Whitman's *When Lilacs lust in the Dooryard Bloom'd*; Stevenson's fable, *The House of Eld*; Rossetti's *The Blessed Damozel*; Blake's *Songs of Innocence*.

## CHAPTER XI

### FORMS OF PUBLIC ADDRESS

In preparing a public address it should be remembered that the audience will not grasp the argument as thoroughly in spoken discourse as in written, for the latter can be re-read, digested, and assimilated at leisure. But those who listen to an address must get the thought at the moment it is uttered. The prospective public speaker should understand that many in the audience will be inattentive, at least a part of the time; that many will have their attention diverted from the discourse; and many others will fail entirely to hear or to understand parts of what is said.

The observance of three general principles will help to make public discourse effective even under adverse conditions. First, the thought should be divided into distinct parts. Second, the transition from one division of the thought to another should be clearly emphasized. Third, many concrete instances should be used.

The first principle is perhaps the most important. The speaker should make the divisions of his thought so distinct that each one in the audience could give the subject of his speech and the subject

of each of his divisions. Thus, one of his hearers might say, "The subject was, The effects of habits, good and bad, upon the lives of men. **Definite Division** The divisions were, The effects of physical habits; The effects of mental habits; and The effects of moral habits." The audience will not remember what is said if they do not recognize the framework of the thought; and they will not do this unless the divisions are marked more clearly than in the ordinary essay. At the beginning of his address the speaker should show definitely what he is going to talk about and outline his main divisions.

The second principle is also important. If the speaker can hold the attention of the entire audience when he goes from one division of **Emphatic Transition** his subject to another, and can make every one understand that he has completed one division of the subject, and anticipate the subject of the next, his audience will remember the substance of the address. If, for example, every one knows that the speaker has completed the discussion of the effects of physical habits and that he is discussing the effects of mental habits, even confusion and inattention will not prevent the audience from getting the substance of the address. The speaker might say, "Such are the effects of physical habits upon the lives of men. Now let us consider the effects of mental habits." He may call attention

to the transition, also, by pausing for a moment between the two divisions, and by changing the tone and force of his voice.

Finally, the effectiveness of a public address depends much upon the amount and the kind of **Concrete** concrete material that it contains, and **Illustration** the most effective illustrations are those which are directly related to the experience of the audience; for instance, in an address to a body of students, local incidents arouse more interest than happenings in a distant and unknown school. If a comparison is to be used, the speaker will accomplish his purpose best if he compares the thing with something with which the hearers are well acquainted. A quotation from a person with whom the audience is familiar will be more effective than one from a person who is entirely unknown. A general truth is often presented effectively by means of a simple fable. Descriptions, if they are not too long, appeal to the emotions and awaken interest; quotations from standard literature and the sayings of famous men make a similar appeal to an audience. **Anecdotes** may be used if they really help to present the thought and are in harmony with the tone of the discourse. The prospective public speaker should remember that the concrete is grasped more easily than the abstract.

## ADDRESSES FOR SPECIAL OCCASIONS

It is not the purpose of this discussion to give specific directions for the construction of speeches suitable for various occasions, but to invite the student to discover for himself the appropriate material that he may be equal to the occasion when he is called upon to address an audience. Three things should be taken into consideration in deciding upon the subject matter of his speech: the nature of the occasion; the nature of the audience; and the length of time that he is expected to speak.

Culture, it is said, helps a man to adapt himself to the situation in which he is placed. At no time, perhaps, is a person more in need of culture to help him to such an adaptation, than when he is called upon to address an audience. If he can decide what the occasion demands before it is too late, he may appreciate the truth of the proverb, "A word fitly spoken is like apples of gold in pictures of silver." Each special occasion brings people together with a common purpose and a common emotion. If the speaker is able to seize swiftly upon the common purpose and appeal to that common emotion, he takes the tide in the affairs of men that leads on to fortune. If the occasion is the commencement exercises of a graduating class, the thought of the audience is centered upon the possibilities in the lives of the

graduating students. That is the time to speak of the interests and sympathies that have bound the class together and the broadened field of interests and sympathies that lies before them. If the occasion is the dedication of an athletic field, that is the time to speak of the nature and the results of athletic exercises. Of course, the speaker will remember that the more directly his subject matter touches the interest and the experience of his audience the more likely it is to be effective.

In all public address the nature of the audience should define the nature of the subject matter. It is clear that a speech to be delivered before a convention of Boy Scouts should differ in tone and subject matter from one to be delivered before young men at an athletic association meeting.

Not the least important thing to be considered in choosing a subject is the length of the speech. If the speech is to be limited to five minutes in length, the speaker will do well to follow the example of Lincoln in his "Gettysburg Address," and present only one simple thought; but he should express that thought in such clear and impressive language that it will be remembered. In a longer speech the subject should be broader, but the thought of each division should be presented clearly and the whole speech should present a unified, definite message.

*Example:—*

**THE IMMORTALITY OF GOOD DEEDS.<sup>1</sup>**

*(Delivered on the semi-centennial of Girard College, 1898, by the Honorable Thomas Brackett Reed, who was at one time Speaker of the House of Representatives.)*

Six hundred and fifty or seventy years ago, England, which, during the following period of nearly seven centuries, has been the richest nation on the face of the globe, began to establish the two great universities which, from the banks of the Cam and the Isis, have sent forth great scholars and priests and statesmen whose deeds have been part of the history of every land and sea. During all that long period reaching back two hundred and fifty years before it was even dreamed that this great hemisphere existed, before the world knew that it was swinging in the air and rolling about the sun, kings and cardinals, nobles and great churchmen, the learned and the pious, began bestowing upon these abodes of scholars their gifts of land and money; and they have continued their benefactions down to our time. What those universities, with all their colleges and halls teeming with scholars for six hundred years, have done for the progress of civilization and the good of man I could not begin to tell.

Although more than six centuries of regal, princely, and pious donations have been poured into the purses of these venerable aids to learning, the munificence of one American citizen to-day affords an endowment income equal to that of each university, and when Time has done his perfect work, Stephen Girard, mariner and merchant, may be found to have come nearer immortality than the long procession of kings and cardinals, nobles and

<sup>1</sup>From *Best American Orations of To-day*, published by Hinds, Noble & Eldredge, New York. Used by permission.



statesmen, whose power was mighty in their own days, but who are only on their way to oblivion.

Unity and progress are the watchwords of Divine guidance, and every great event, or series of events, has been for the good of the race. Were this the proper time, I could show that wars—and wars ought to be banished forever from the face of the earth; that pestilences—and the time is coming when they will be no more; that persecutions and inquisitions—and liberty of thought is the richest pearl of life,—that all these things—wars, pestilences, and persecutions—were but helps to the unity of mankind. All things, including our own natures, bind us together for deep and unrelenting purposes. It has been wisely ordained that no set of creatures of our race shall be beyond the reach of others,—so lofty that they will not fear reproach. If the lofty and the learned do not lift us up, we drag them down. But unity is not the only watchword; there must be progress also. Since by a law we cannot evade we are to keep together, and since we are to progress, we must do it together, and nobody must be left behind. This is not a matter of philosophy; it is a matter of fact. No progress which did not lift all, ever lifted any. If we let the poison of filthy disease percolate through the hovels of the poor, Death knocks at the palace gates. If we leave to the greater horror of ignorance any portion of our race, the consequences of ignorance strike us all, and there is no escape. We must all move, but we must all keep together. It is only when the rear guard comes up that the vanguard can go on.

Stephen Girard must have understood this. He took under his charge the progress of those who needed his aid, knowing that if they were added to the list of good citizens, to the catalogue of the moral, enterprising, and useful men, there was so much added, not to their happiness only, but to the welfare of the race to which he belonged. For his

orphans the vanguard need not wait. He also understood what education was. Most men, brought up as he was on shipboard and on shore, with few books and fewer studies, if they cared for learning at all, would have had for learning an uncouth reverence, such as the savage has for his idol, a reverence for the fancied magnificence of the unknown. This would have led him to establish a university devoted to out-of-the-way learning far beyond his ken, or to link his name to glories to which he could not aspire. But the man who named his vessels after the great French authors of his age, and who read their works himself, knew from them, and from his own laborious and successful life, that book learning was not all of education, and so gave his orphans an entrance into a practical world with such learning as left the whole field of learning before them, if they wanted it, with power to make fortunes besides.

Stephen Girard was the greatest merchant of his time, with the noblest ambition of them all. He was so resolute in his pursuit of wealth, and so coldly determined in all his endeavors, that he seems to have uncovered to few or to none the generous purpose of his heart. "My actions must make my life," he said, and of his life not one moment was wasted. "Facts and things rather than words and signs" were the warp and woof of his existence. No wonder he left the injunction that this should be the teaching of those objects of his bounty into whose faces he was never to look.

The vast wealth which Girard had was of itself alone evidence of greatness. Fortunes may be made and lost. Fortunes may be inherited. These things mean nothing. But the fortune which endowed Girard College was made and firmly held in a hand of eighty years. That meant greatness. But when the dead hand opens and pours the rich bloom of a preparation for life over six thousand boys in the half century which has gone and thousands in centuries

to come, that means more than greatness. Mr. Girard gave more than his money. He put into his enterprise his own powerful brain, and, like the ships that he sent to sea, long after his death the adventure came home laden, not with the results of his capital alone, but of his forethought and his genius. He builded for so many years that stars will be cold before *his work is finished*. We envious people, who cannot be wealthy, avenge ourselves by thinking and proclaiming that the pursuit of wealth is sordid and stifles the nobler sentiments of the soul. Whether this be so or not, if whoever makes to grow two blades of grass where but one grew before, is a benefactor of his race; he also is a benefactor who makes two ships sail the sea where but one encountered its storms before. However sordid the owner may be, this is a benefit of which he cannot deprive the world.

That men who have achieved great riches are not always shut out by their riches from the nobler emotions, Stephen Girard was himself a most illustrious example. A hundred years ago Philadelphia was under the black horror of plague. So terrible was the fear that fell upon the city that the tenderest of domestic ties — the love of husband and wife and of parents for children — seemed obliterated. Even gold lost its power in the presence of impending death. There was no refuge even in the hospital, which, reeking with disease, was a hell out of which there was no redemption. Neither money nor affection could buy service. "Fear was on every soul."

Girard was then in the prime of life, forty-two years old, in health and strength, already rich, and with a future as secure as ever falls to human lot. Of his own accord, as a volunteer, he took charge of the interior of the deadly hospital, and for two long and weary months stood face to face with Death.

A poet has sung of what makes the little song linger in

our hearts forever while epics perish and tragedies pass out of sight. Why this is so we shall never know by reason alone. Deep down in the human heart there is a tenderness for self-sacrifice which makes it seem loftier than the love of glory, and reveals the possibility of the eternal soul.

Wars and sieges pass away and great intellectual efforts cease to stir our hearts, but the man who sacrifices himself for his fellows lives forever.

We forget the war in which was the siege of Zutphen, and almost the city itself, but we shall never forget the death of Sir Philip Sidney. Scholars alone read the work of his life, but all mankind honors him in the story of his death. The great war of the Crimea, in our own day, with its generals and marshals, and its bands of storming soldiery, has almost passed from our memories, but the time will never come when the charge of Balaklava will cease to stir the heart or pass from story or from song. It happened to Stephen Girard, mariner and merchant, seeking wealth and finding it, whose ships traveled every sea, whose intellect penetrated a hundred years into the future, to light up his life by a deed more noble than the dying courtesy of Sidney and braver than the charge of the Six Hundred, for he walked under his own orders day by day and week by week, shoulder to shoulder with death, and was not afraid. How fit, indeed, it is that amidst the temples of learning which are the tribute to his intellect, should stand the tablet which is the tribute to his heart.

Surely, if the immortal dead, serene with the wisdom of eternity, are not above all joy and pride, he must feel a thrill to know that no mariner or merchant ever sent forth a venture upon unknown seas which came back with richer cargoes or in statelier ships.

**Assignment:** Write an address for an occasion of local or general interest.

*Suggested subjects:—*

1. A dedicatory address:
  - a. The dedication of a public school building: The public school as a government investment; The true purpose of the public school; Why this building was constructed.
  - b. The dedication of a city park: Why our city has provided this park; One duty of a city to her people; The question of entertainment.
  - c. The dedication of a public library building: What this building will mean to the community; The purpose which the public library accomplishes.
2. An Arbor Day address: Why Arbor Day should be observed by the public schools; Our friends, the trees; The place of trees in literature.
3. A Thanksgiving address: What Thanksgiving should mean to the nation; to the individual. The spirit of the Pilgrims.

**THE ORATION**

The greatest public men are usually the most enthusiastic supporters of oratorical contests. Many of them can trace their interest in public affairs to debates in which they took part when they were in high school or college. Though they often smile at the assurance with which immature students assert opinions about profound subjects, they realize that these contests bring many new and broad subjects into the horizon of the student, teaching him to think independently and to express his ideas logically, in a well organized and effective manner.

The length of the oration is determined by the rules of the contest: generally it is from ten to fifteen minutes in length. The subject is usually chosen by the contestants.

The importance of choosing a good subject can hardly be overemphasized. The subject should be of such far-reaching and universal interest **The Subject** that none of the judges will be antagonized, since it sometimes happens that the best oration fails to win because one of the judges dislikes the subject matter. The student should choose a subject that he is especially qualified to discuss. If he is a student of history and government, he should discuss a social or political movement, and its significance. If the student is particularly interested in the study of literature, let him speak about a literary movement, a literary character, the work of a great writer, or the influence of a certain piece of literature. If the student is of foreign birth he may discuss a question that concerns the people of his fatherland. The farm boy may speak about a question in agriculture, and the negro may discuss the race problem.

An oration should appeal to the emotions and the will as well as to the intellect. Its purpose should be to arouse and convince the audience, to bring forcibly and vividly to their attention the importance of the question which forms the subject matter of the debate. **The Purpose** For instance,

its purpose may be to show that a man should be honored because he championed a great principle, or that a society, an institution, or a movement should be supported because it is doing something beneficial ; again, its purpose may be to show that a certain incident is especially important in history because it has influenced civilization and will continue to influence it. Thus the purpose of an oration is usually twofold,—to give information and to persuade.

When a student has chosen a subject and has decided, though perhaps tentatively, what the purpose of his oration is to be, he should proceed to get definite knowledge regarding his subject and to strengthen his convictions regarding it. He should go to various books and magazines for information and consult men who have studied the subject. He should gather as many different opinions regarding the subject as possible, for if he studies only one book or one magazine or one author, his oration may be rejected because it lacks originality. Furthermore, if he takes notes, he should be careful not to copy sentences word for word and not to paraphrase consecutive thoughts. To copy even a single sentence without saying that it is quoted or to paraphrase the thought of another is plagiarism ; and if a contestant does either, he runs a risk of detection and the consequent disgrace of being barred from the

contest. It is best to read for general information, to give the sources of all statistics used, and to be influenced as little as possible by the thought of other writers. The oration that expresses the thought and feeling of the contestant will probably have unity of tone and the force of sincerity; and these characteristics will be lacking in an oration that is a mosaic of fine thoughts culled from the writings of others.

An oration should always be dignified and serious; it never should have the informal, conversational tone of the essay, nor should it ever lapse into the playful mood of the after-dinner speech. It should seem to be the expression of undisputed facts: not the mere expression of the author's personal opinion. Often the style of the oration is impassioned because of the earnest conviction of the author. This impassioned style is most often found in the last part where the oration should rise to a climax.

#### The Style

The sentence structure has much to do in making the style seem vigorous and forceful, or weak and rambling. Variety in sentence structure is to be sought, but long, highly complex sentences that are hard to analyze should be avoided. The balanced sentence, if not used too much, is effective in an oration, especially in the conclusion; and interrogative and exclamatory sentences may be used occasionally.



## THE STRUCTURE

There are not many in an average audience who are sufficiently attentive to catch all the ideas in an oration, nor are there many who are thoughtful enough to pick out the essential parts of the argument, unless the speaker makes those parts especially emphatic. Therefore, the author should endeavor to show clearly at the beginning of the oration and at the beginning of each of its principal parts just what he is going to talk about. Furthermore, when he goes from one of the principal parts of the argument to the next he should take pains to impress his hearers with the fact that he has completed one part of the argument and that he is taking up another part. This may be done by a transitional sentence or paragraph, such as the following: "Such was the nature of the movement for the suppression of child labor and such were the conditions that led to it. Now let us see how this movement has affected child life." The speaker can also aid the audience in understanding that there is a transition in the argument by pausing a moment when he has completed one part of the oration.

The discussion, or body of the oration, is usually preceded by a short introduction. This is to the oration what the topic sentence is to the paragraph: it tells the hearer briefly what the oration is to be about. But the intro-

duction does more than this: it emphasizes the importance of the subject, and may tell what the principal divisions of the oration are to be. Thus, in the introduction of the oration, "Internationalism," the author says, "What is the origin, the development, the mission of this bond of fellowship among the nations?"

The success of an oration is often determined to no small extent by the arrangement of the subject matter in the discussion. The method recommended by the negro preacher for the construction of a sermon deserves the respectful consideration of all oratorical contestants. He said, "First you must splanify awhile; then you must argufy awhile; and then you must put in the rousements." This method suggests that a sermon should be divided into three principal parts. In the successful orations of collegiate contests, the discussion has from three to five principal divisions, but the general method of the negro minister is usually followed.

The first part of a successful oration should be explanatory, describing the conditions that called forth the man, the movement, or the institution which constitutes the subject. If, for example, the subject is, "The Mission of Count Tolstoy," and the purpose of the oration is to show that Count Tolstoy should be honored because he did much to teach men to be altruistic, the first part

of the discussion should give the facts regarding Count Tolstoy and the society in which he lived that would explain why he became a great apostle of altruism.

The explanation in the first part of the discussion should prepare the hearers for the real message of the oration. The speaker should define clearly his conclusions regarding the subject, and endeavor to convince the hearers that the facts that are set forth are really important. If the topic thought is, *Count Tolstoy should be honored because he did much to teach men to be altruistic*, this part of the discussion might show what he did to make men sympathetic and altruistic. If the topic thought is, as in the example given, *Nations, like individuals, should be mutually helpful*, this part of the discussion should show how the spirit of helpfulness has developed among the nations, and what that development has meant to the world at large. The nature of the topic thought and the purpose of the oration will help the speaker to decide whether he should present the topic thought in one, two, or three principal divisions.

The last part of the discussion emphasizes the significance of the subject. It may show what has been accomplished by the person or thing that is the subject of the oration; or it may show the influence the person or thing is destined to possess in the future; again, it may contain an appeal to

support an institution or a movement, or to honor a person who is worthy of honor. Of course the subject matter of the last part of the discussion must be a logical deduction from the preceding part, a logical continuation of the topic thought. It should be characterized by an appeal to the will and the emotions of the hearers; that is, it should contain the element of persuasion. The last part of the discussion of "The Mission of Count Tolstoy" might set forth the influence that Count Tolstoy has had, and will have, upon civilization; with an appeal to the world to further his work.

The discussion is usually followed by a short concluding paragraph, intended to emphasize the message of the oration. As it is the final statement of the speaker, it should be his strongest appeal to the conscience and the will of the hearers. An effective conclusion of a college oration is quoted on page 97.

*Example:—*

#### INTERNATIONALISM<sup>1</sup>

The nation is composed of individuals, as the mass is composed of atoms. In the beautiful discovery of Newton, we learn that the same law which governs the smallest atom governs also the largest mass, even to the universe of planets and suns. Individuals bound in fellowship by one great rule of right, consent to have the fierceness of their

<sup>1</sup> By James Henry Mays. From *Honor Orations*. Published by The University of Michigan Oratorical Association. Copyright, 1901.

## FORMS OF PUBLIC ADDRESS

nature restrained for the common welfare. They are constrained to live with common purposes, strive for common advancement, rejoice in common blessings, suffer common disasters; in common they glory in mutual happiness, and in the victories of peace, "no less renowned than war." So nations, after squandering their resources upon the art of destruction, after ages of dreadful warfare, are likewise coming to realize the awful folly of continual discord. They, too, are beginning to appreciate the significance of moral laws; to beware lest they disregard the divine command, "Love thy neighbor as thyself"; to observe the same great rule of right that binds individuals in fellowship.

This growing spirit of mutual helpfulness we call Internationalism. What is the origin, the development, the mission of this bond of fellowship among the nations?

I. With our savage forefathers, the family was the nation. Apart from actual kinship, there was no brotherhood. Every man outside his petty circle was an enemy to be slain as the wild beast of the jungles. Beginning to realize the strength of united action, families formed into tribes under chiefs to wage more relentless warfare upon other tribes. As the rays of civilization penetrated deeper into the gloom, these tribes, stirred by the same restless energy, united into larger communities, and settled upon fixed habitations. Land, instead of kinship, became the basis of society, and was occupied by petty lordships and communities, separate and distinct. At first, they professed no common interest, cultivated no friendly relations, recognized no rights claimed by members of other communities, and treated all men outside the narrow limits of their province as enemies. Each held it to be the great aim of life to carry on successful warfare, and zealously maintained, as do nations now, the right to make war on every other community. Their association was for mutual destruction. Every principality was intolerant, bigoted, selfish. Within their own border lines, the

people were enjoined to recognize the brotherhood of man; outside these limits, they were licensed and encouraged to pilfer and murder without restraint. Within their borders, they lived in harmony; outside, they roamed the seas as pirates, ravaged the land as bandits, annihilated villages, gave no quarter, sparing not even women and children. It was one continuous story of dreadful warfare from the time

“When man walked with beast,  
Joint tenant of the shade.”

Gradually it dawned upon the minds of men that there was nothing in political lines to make them foes; they began to realize that they were men who had much in common. They said one to another, “We will further unite for common defense and mutual advancement.” Just as the smaller bodies by degrees had been drawn into fellowship, these larger bodies were fused into nations. Primitive Rome was formed by the union of small communities. The countless principalities of Great Britain were gradually merged into seven kingdoms, and then united into one *great* kingdom under Egbert, the Saxon. In France we see Roman, Iberian, Teuton, and Celt, once stirred by angry passions, now blended into a powerful republic. Spain, a composite of numerous races of different religion and government, became a nation in the fifteenth century by the union of Castile and Aragon. Germany, once consisting of more than three hundred distinct principalities, each in bloody strife with the other, now presents a mighty empire, united at home and respected abroad. And on this side the seas, many great states, indifferent to the common weal, disposed to be independent sovereignties, united their interests, and to-day present a typical example of what brotherly spirit may do for the nations of the world. Thus, with the gradual association of tribes and communities, great nations were formed, each invoking the blessings of united, friendly

action upon its numerous principalities. The torch of the incendiary was extinguished, the license of the robber revoked, the red hand of the assassin arrested, the mad fury of the mob restrained, and the once hostile factions were welded into great nations.

II. Such was the result of fellowship of communities. Now consider the development of this spirit among nations. Internally, each rejoiced in the mutual friendship of its numerous provinces; but, strange to say, toward its neighbors, assumed a hostile front. This attitude of the nations caused Burke to declare that friendly international relations would afford a pleasing theme for the historian, but, "alas! such history would not fill ten pages." These cordial relations between states of the modern world had their beginning in the Peace of Westphalia, which was confirmed by the principal nations of Europe. Permanent legations were then first securely established. Since then, says Emerson, "all history is the decline of war." Since then, says Sir Henry Maine, "a moral brotherhood in the whole human race has been steadily gaining ground." Twenty years ago, Gladstone declared that there had been reserved for England a great and honorable destiny in promoting internationalism. Since these words were spoken, thirty-eight powerful nations have united their moral forces, by the treaty of Geneva, as a safeguard against the excesses, miseries, and ferocities of war. They have bound themselves to use every means to relieve the suffering of sick and wounded soldiers; to discourage war, as the best means of attaining that end; to encourage international good will; to mitigate international calamities in time of peace; and to place international concord on a more enduring basis.

This spirit of mutual fellowship is fast pervading all human society. From the family circle to the tribal community, from the village clan to the broader province, from jealous statehood to national commonwealth, the great rule

of right is becoming broad enough to embrace all mankind in the general harmony. In recognition of this unity of interest the Pan-American congress assembled at Washington with the highest motives that ever actuated international movements. Representatives of half the civilized world met, not to arouse bitter prejudices, but for better mutual understanding; not to obtain unfair advantages, but to promote the general welfare; not to cultivate the art and terrible amusement of war, but to form closer commercial relations; not to witness the parade of military forces, but to obviate all necessity for the maintenance of navies and great standing armies, such as are now crushing out the life of Europe. Let those who would sneer at the growing spirit of internationalism, remember that never before did there convene a congress of nations with the common purpose of agreeing, not upon military plans, not to incite their people to tumult and carnage, not to foster cruelty and superstition, not to do homage to the God of Battles, but to adopt the motto of peace and fellowship, and thus secure enduring prosperity in the western world.

III. Brief as has been the history of these great movements, certain principles and methods have been clearly defined. What, then, is the mission of internationalism? Though slow in development, its spirit has long been appealing to the better nature of the individual man, and is now beginning to pervade the councils of the nations. What is there in boundary lines to convert a brother-man into a deadly foe? Ought the conduct of nation toward nation to be less humane than that of man toward man? Shall nations still retain barbarous methods of determining justice, while judicial tribunals by exercise of reason adjudicate the rights of individuals? Shall we execute a man for committing a single murder, and glorify a nation for slaughtering its thousands? Is that voice of thunder, "Thou shalt not kill," prolonged and reëchoed throughout



the earth by Christian churches, to have an awful meaning to individuals, and signify nothing to nations? By what reasoning can the crime of the individual become the glory of the nation? Must man put forth every energy against pestilence and famine, while nations upon the slightest pretext "let slip the dogs of war?" Must he revere and cherish his religion, and yet allow the state to profane it? Must he continue to extol virtue to the skies, and yet permit nations to dethrone it? Must he strive for knowledge, while nations misapply and pervert it? Oh why must man continue to toil, and permit the product of his hand and brain to be squandered upon the means of destruction? If it has proved well for individuals, families, tribes, communities, and provinces to strive peaceably together, should not the larger masses of men profit by such example? It is the mission of internationalism to answer these questions, and to say to governments, into whose hands the welfare of mankind is placed,—

"Therefore take heed

How you awake the sleeping sword of war;

In the name of God, take heed."

Man may yet be blinded by prejudice, nations may yet be lacerated by war, but of this we may be assured: that in the distresses that mankind must suffer, ignorance will never again be so potent a factor, for men are now heirs to the wisdom of the ages; difference in religion will never again so arouse the spirit of intolerance, for man must be left unfettered to obey the dictates of his conscience; difference in race and language will never again be so strong a barrier to friendly intercourse, for all nations are coming to recognize the brotherhood of man; distance will never again render international interest so vague and remote, for the messengers of intelligence and of commerce, like shuttles, are rushing to and fro over the earth, "weaving the nations into one."

Stupendous political movements, which in time past would have brought havoc and carnage, must in the future be conducted through quiet deliberations. Questions, which a few years ago would have been sure heralds of war, must be determined before a supreme court of the nations. Already it is the law of nations to do in time of peace the most good and in time of war the least evil. Arbitration is the rule; and when war does occur, it is divested of its most atrocious cruelties. Nations begin to realize that disaster needs no aid or encouragement from the government; that humanity will suffer enough at best; that governments are the servants of men, and not their masters; that they are institutions for man's benefit, not for his torture; that they are builders and not destroyers; that they are means to an end, and that end the advancement of civilization.

( This, then, is the mission of internationalism: that the nations instead of imitating the fierceness of the tiger, shall render good offices one unto another; instead of rejoicing in the "pomp and circumstance of glorious war," shall tender support in public distress; instead of invading, bombarding, and pillaging their neighbors, shall afford relief in general calamities; and that instead of the clank of arms and the cannon's roar, instead of the crash and jar of artillery, the tramp of the war horse, the glare of hungry flames, the pitiless scenes of death, decay, and famine, we may behold the nations of the earth, of every religion, language, and race, firmly bound by the threads of commerce and the stronger ties of brotherly feeling; behold them flourishing together in the arts of peace, striving with common impulses, combined in common enterprises, and tendering mutual returns of kindness and civility. )

**Assignment:** Write an oration on some dignified subject in which you are genuinely interested. Be sure to support your contentions with solid facts.

*Suggested subjects: —*

1. The life of a man; *e.g.* Alexander Hamilton, Robert E. Lee, Luther Burbank, Thomas A. Edison.

2. A social or political question of serious present interest; *e.g.* State support for trade schools; Inland waterways; Irreverence, America's weakness; The function of the American high school; The spirit of lawlessness; Sectionalism; Preservation of the nation's natural wealth; The awakening of China; Great Britain's problem; What we owe to Panama; Africa.

3. An historical movement or incident (one that has influenced civilization or one that should teach us how to solve present problems); *e.g.* The growth of religious tolerance; The spirit of independent investigation; Gettysburg.

4. A literary man, character, or masterpiece (origin, influence, and message for us); Kipling; Hamlet; The message of Shylock; The modern problem novel.

**THE AFTER-DINNER SPEECH**

In the preparation of an after-dinner speech it is well to remember the proverb "He that is of a merry heart hath a continual feast." For good humor and the spirit of comradeship should be the prevailing note in this form of public address.

The laws of hygiene as well as social convention teach that the dinner hour is not the time for bitterness and sarcasm. Of course foolish buffoonery, and the cheap pun or personal remark are always out of place among cultured people, but the light-hearted humor, the good-natured wit, and the care-free mirth of good after-dinner speeches are only the

natural expression of well-balanced, well-trained minds, at ease.

The best kind of humor is always kindly, for "True humor proceeds not more from the head than the heart."<sup>1</sup> Although abstract thought should be avoided, an underlying tone of seriousness is permissible if the prevailing quality of the thought is clear and concrete and the speech sparkles with apt quotation, story, or reminiscence.

There are two types of after-dinner speech, the *subjective* and the *objective*.

In the subjective type, emphasis is placed upon the personal feeling and the relations of the speaker to the class, club, or organization which he is addressing. The spirit of comradeship and sentiment should so pervade the speech that it will not appear egotistical. The example given below is of the subjective type.

The personal significance is less emphasized in the objective form of after-dinner speech, the speaker dwelling upon subjects of general interest. This type need not be less entertaining than the subjective. It may be enlivened by apt stories and quotations; or it may be made entertaining by the original way in which the speaker treats the subject. Care, however, must be given to the organization, for every after-dinner speech should present a definite thought.

<sup>1</sup> Thomas Carlyle, *Essay on Cervantes*.

*Example:—*

### OUR COMPOSITIONS

*(A student's theme, written for an imaginary reunion of the composition class)*

A gathering of this kind directs our minds back over the years to schoolday associations and experiences. We go back, in imagination, to long nights of struggle, when, hard pressed for an inspiration, each of us thought in common with Shakespeare, "I have immortal longings in me," and we remember how we wished for some sleight-of-hand method by which we might conjure an awe-inspiring composition from the shadowy realms of thought.

Boswell has said, "A man may write at any time if he will set himself doggedly at it." The method of producing compositions which was prescribed by poor, patient, dogged Boswell seems hopelessly mundane and commonplace, but it was usually by his method that we produced our themes. Of course there were exceptions. All of us know that it was inspiration and genius that enabled Mr. Harner to write his memorable theme against woman's suffrage, which ended forever the efforts of the girls to show that women should be allowed to vote. And no one can ever convince us that Miss Layman composed her famous theme, "The Heartlessness of the Faculty," merely by Boswellian doggedness. Perhaps many other remarkable productions were dashed off by members of our class in moments of frenzied inspiration and added to the world's neglected literature; however, you will agree with me that usually the production of a theme required much burning of oil and biting of pencils.

Some day we may forget how we wrote our themes, but we shall never forget how we delivered our first oral compositions, or "talks." We went to class determined to seem to speak extemporaneously, though each of us secretly carried a carefully organized outline that might be consulted

in cases of emergency. I, for one, can remember distinctly how, like Lowell's bashful boy, I "stood first on one foot, then on t'other" while I spoke, and I tremble yet when I think of the horrifying feeling that came over me, when in sore need of help from my outline, I discovered that in my nervousness I had folded and re-folded the paper until the writing was no longer legible. Such experiences shortened many of our first "short talks," which we intended to be rather short; and the shortening usually had ill effects on the thought that we wished to present. However, we remember that some one has said, "Men of few words are the best men," and with this for consolation we try to forget that our first talks fell rather flat.

Critics tell us that literature is not often evaluated properly when it is first presented to the world. The criticism that most of our compositions received from the class critics was, "It was interesting and well-organized"; and occasionally the additional verdict was given, "It had a good tone, but — etc." To-day, as impartial critics, we can look on the literary productions of our schooldays with the wisdom and candor that come only with years of experience, and ask, What really was the worth of our compositions?

I do not know that any of our compositions are to be found in the books of our library. I do not think that any of them ever should be found there. However, I believe that our compositions were of the greatest literary worth, — to us. Touchstone, the fool of Shakespeare's play, *As You Like It*, said of his wife, Audrey, "An ill-favored thing, sir, but mine own." Our compositions were to us what Touchstone's Audrey was to him; they were all our own. Though they did not have the grace of Stevenson's essays, we appreciated the grace that they did possess, and they opened our foolish eyes to beauties in literature that we never should have seen if we had not tried to write. Before we wrote descriptive themes, the descriptions that we found in novels

were nothing more than descriptions, and we skipped them or hurried over them; but after we wrote descriptive themes we discovered that some descriptions are better than others. We learned that some novelists can see things, and that other novelists never have had their eyes opened. When we found a novel written by an author who could see things, we read his descriptions and enjoyed them. Yes, our compositions were literature of no small worth,—to us; and though they may never be bound with leather or even paper, they will be bound with pleasant memories of our profitable and happy association in the composition class.

When the student writes an after-dinner speech as a class exercise he should have a particular occasion in mind for which the speech is to be used. He might imagine the occasion to be a reunion; for example, a reunion of a family, class, or society; or he might imagine the occasion to be a banquet, given by a club or a literary society in honor of a distinguished guest.

*Suggested subjects:* The right to free speech; The unity, proportion, proper arrangement, and coherence of the composition class; The boys we did not have; "Words, words, words" (Hamlet); The best speech I ever heard.

## CHAPTER XII

### DEBATING

NOTE.— Before this lesson is studied, the discussion of argumentation, beginning on page 124, should be carefully reviewed.

Debating is the act of presenting arguments both for and against a proposition for the purpose of determining either whether the proposition is true or reasonable or advisable. Definition If I try to decide whether or not it would be advisable for me to buy a fur coat, I debate (in my own mind) the proposition, *I should buy a fur coat*. When a proposition is debated by several persons, some usually favor the proposition and others oppose it. In such cases those who favor the proposition give arguments for it and try to show that the arguments against it are not sound ; while those opposed to the proposition argue against it and try to show that the arguments in its favor are not sound. The debates in courts of justice, in legislatures, and in debating societies are of this kind, and it is such debates that we are to discuss in this chapter.

Now how, in a debate of this sort, may one dis-



cuss a proposition so as to lead his audience to conclude that his opinion of it is correct?

Much of a debater's success will depend on his use of emphasis. Important parts of the argument should be given prominence both of space and of place. They should be given time, in proportion to their importance, and they should be considered in the emphatic parts of the discussion, usually at the beginning or end. On the other hand, arguments of small importance should be stated briefly or ignored altogether. A debater will waste time and lose the confidence of his audience if he tries to make a mountain out of a mole hill.

It is not always safe for a debater to depend on reasoning alone to persuade his audience that his view of the proposition is correct. Often a hearer or reader is so strongly opposed to the proposition that at first he will not listen impartially to reasoning. In such cases the debater should try to obtain the good will of his audience before he states his main arguments. This may often be accomplished in the introduction by explaining the proposition in an earnest, clear, and straightforward way. A debater who tries to quibble or to deceive is likely to antagonize his audience, while one who tries to be sincere and honest is likely to gain their confidence and sympathy.

Sometimes a debater makes a special appeal to the emotions of his audience by the use of description, narration, or exposition that contains an element of argument. Suppose a lawyer sees that the jury intend to convict his client and that they will not listen with patience to reasoning. Before arguing in favor of the proposition, *The man is not guilty*, he might try to gain a fair hearing by telling the jury that Americans have always been proud of the fact that they believe in fair play; and that a man accused of crime in America always has the right of trial before an impartial jury. After stating the right of every American to a fair trial, the lawyer might tell of incidents in his client's life to show that he had always been considered trustworthy, implying, of course, the argument that this man in particular should receive a fair trial. After persuading the jurors by such appeals to their emotions to give the man a fair trial, the lawyer might begin to present reasons to prove the proposition, *The man is not guilty*.

Of course no debate is possible until the subject is definitely stated. The subject of a debate, like the subject of a simple argument, is a proposition. A person's mind should be so well trained that he would refuse to debate, either formally before an audience or informally in private conversation, until he and his opponent have decided definitely what the proposition is, about

which they disagree. It often happens that two people think they are debating a proposition when in reality one is trying to prove one proposition and the other is trying to prove another. Two politicians recently thought they were debating a proposition about local option laws, when in reality one argued in favor of the proposition, *Local option laws do not greatly lessen the sales of intoxicating liquors*, while the other was arguing in favor of the proposition, *The sale of intoxicating liquors is the cause of much immorality*. The discussion was argumentative, but it was not a debate.

In formal debates (like those in courts of justice, in legislatures, and in debating societies) each debater is allowed to speak in his turn without interruption. In such debates, the argument, whether for or against the proposition, regularly has three principal divisions: *Introduction*, *Discussion*, and *Conclusion*.

The introduction should be expository, not argumentative. It should explain frankly and impartially what the proposition is and what the disputed points are.

If the exact meaning of certain words in the proposition might not be understood, the introduction should explain their meaning. If, for instance, the proposition is, *A high protective tariff is injurious to our nation*, the introduction might define

the expressions, *tariff*, *protective tariff*, *high protective tariff*, and *nation*.

Sometimes (as in historical and political propositions) the meaning may be made clear by telling how the disputed proposition originated. For example, the disputed points in the proposition, *United States senators should be elected by popular vote*, might be explained by giving a brief history of the dispute from the time the Constitution was framed.

Sometimes the disputed points can be more easily seen if the debater simplifies the proposition by denying, in the introduction, other meanings that the proposition might incorrectly be supposed to have. Suppose that the proposition reads, *In most cases the study of manual training would do more than the study of Latin to prepare high school students to earn a living*. The debater might say in the introduction that the proposition is not, that manual training would prepare students the better to enjoy life, nor that it would develop them the more mentally, nor that it would promote civilization the more; but that the only proposition to be considered is, *In most cases the study of manual training would do more than the study of Latin to prepare high school students to earn a living*.

Of course, the length of the introduction will be determined by the nature of the proposition. If the proposition is simple and easily understood, the

introduction may be but little more than a clear and impartial statement of it.

The second part of a debater's discourse, called the discussion, is argumentative. In it the debater tries to prove that his view of the proposition is the correct one. His reasons should be supplemented by enough illustrations and explanations to make them entirely clear to the hearer or reader. Usually a debater tries not only to substantiate his view of the proposition but also to disprove the arguments which his opponents have given, or are likely to give. Such destructive argument is called refutation. Refutation may be an important part of a debate; but a debater should not depend upon it alone: he should give also substantial reasons to confirm his opinion of the proposition.

The conclusion should be a forceful summary of the debater's arguments. It should put the reasons for his opinion into concise, easily remembered form.

A brief is an outline of a debater's discourse. It helps the debater to arrange the material in an effective order and to test the validity of the reasoning. If the student's debate is to be written, he should submit a brief of his discourse to the teacher for criticism before he writes the discussion in full.

The following directions for the construction of

briefs should be thoroughly studied and carefully applied : —

1. The title of the brief should be the proposition to be proved.

2. The principal parts of the discourse should be marked *Introduction*, *Discussion*, and *Conclusion*.

3. The outline of the introduction should show the principal divisions of the thought which is to be set forth there. It should be constructed like the outline of exposition on page 71.

4. All divisions of the discussion, whether principal or subordinate, should be declarative sentences, not single words or phrases.

5. The principal divisions of the discussion should be preceded by the italicized word *because*, and each should be so worded that it will read as a reason for the proposition (the title).

6. The subordinate divisions of the discussion should be preceded by the italicized word *for*, and each should be so worded that it will read as a reason for the statement to which it is subordinate.

7. Sources of authority should be given in parentheses.

8. The brief of the conclusion should be a summary of the principal arguments, followed by the italicized word *therefore* and the proposition to be proved (the title.)

*Examples: —*

*(Students' Briefs)*

**BRIEF**

**Proposition.** — Ex-Presidents of the United States should be senators-at-large for life.

*Introduction*

- I. Origin of the question: A feeling that the nation can ill afford to allow Ex-Presidents to retire to obscure private life.
- II. Senators
  - A. How chosen.
  - B. What they represent (Theoretically, the state governments: practically, the people of the various states).
  - C. Importance of their position.
- III. Senators-at-large (Definition).

*Discussion*

Ex-Presidents of the United States should be senators-at-large for life; *because*

- I. They have great experience in the art and science of government; *for*
  - A. While performing the duties of President they learn the nature of the political, social, and governmental conditions existing in the various states.
  - B. While performing the duties of President they learn the nature of political, social, and governmental conditions existing in other nations.
  - C. While performing the duties of President they learn the nature of conditions existing in all departments of the national government.

- II. The presence of Ex-Presidents in the senate would help to secure legislation for the benefit of the entire nation rather than legislation for the benefit of particular parts of the nation; *for*
  - A. They would hold their seats in the senate as representatives of the entire nation, not as representatives of any particular part of the nation.
- III. Their presence in the senate would cause people to have more confidence in the senate; *for*
  - A. The people would believe them to be honest.
  - B. The people would believe them to be independent, and free from the control of wealthy corporations and political machines.

### *Conclusion*

Ex-Presidents have great experience in the art and science of government. Their presence in the senate would help to secure legislation for the benefit of the entire nation. Their presence in the senate would cause people to have more confidence in the senate. *Therefore*, Ex-Presidents of the United States should be senators-at-large for life.

### BRIEF

**Proposition.** — Ex-Presidents should not be made senators-at-large for life.

### *Introduction*

- I. Senators-at-large (Definition).
- II. Origin of the question: A belief, held by some, that the nation would be better served if Ex-Presidents were retained in some department of the government.
- III. The Senate.
  - A. How its members are chosen.



- B.** Why those who framed the Constitution thought that senators should be chosen as they are.

*Discussion*

Ex-Presidents should not be made senators-at-large for life; *because*

- I. Ex-Presidents would benefit the nation more by writing and speaking as disinterested private citizens; *for*
  - A. Being free from the duties of government, they would have time to study conditions in all departments of the government.
  - B. They would be better able to teach the people to take an interest in the actions of the government and to demand good government; *since*
    1. The citizens would believe them to be free from the political influences that surround senators.
- II. Some Ex-Presidents might be better qualified for executive or judicial service; *for*
  - A. (*Refutation.*) The argument that Ex-Presidents should be made senators because they have great experience in the science of government is not good; *for*, they do not necessarily have great experience in legislation, *since*
    1. Presidents are primarily executive officers.
- III. The nature of the senate, as it was conceived by those who wrote the Constitution, would be changed; *for*,
  - A. The Constitution provides that the states shall have an equal number of citizens in the senate.
  - B. Some states, such as New York and Ohio, might have three or more citizens in the senate.

*Conclusion*

Ex-Presidents would benefit the nation more by writing and speaking as disinterested citizens. Some of them

might be better qualified for executive or judicial than for legislative work. The nature of the senate, as it was conceived by those who framed the Constitution, would be changed if Ex-Presidents were made senators-at-large. Therefore, Ex-Presidents should not be made senators-at-large for life.

NOTE. — Class room debates may be either written or oral, but intercollegiate debates are oral. Usually the first class room debates should be written. At first the teacher may do well to choose half as many subjects as there are members in the class, and assign one proposition to two students, asking one student to write a discussion for the proposition and the other to write a discussion against it. Later the class may be divided into sections for oral team debating.

The rules for team debating vary, and are determined by the contestants before the debate. Usually three debaters constitute the team for the affirmative and three for the negative. Sometimes each debater is allowed to make one main speech and one rebuttal speech, and sometimes only one debater from each team is allowed to make a rebuttal speech. The time of the speeches varies from five to fifteen minutes, according to the rules made for the contest. Usually the speeches for the affirmative alternate with those for the negative.

Much of the success of a debating team depends upon the way in which the members organize and divide the work. While preparing for the debate, the members of each team

should decide what is to be included in the introduction and the discussion. Then they should assign certain parts of the work to each member, so that their speeches will unite to form one unified, logical discussion.

The first speech in a debate is given by a member of the team for the affirmative. He gives the introduction and perhaps the first part of the discussion. The second speech is usually given by a member of the team for the negative. His introduction may be short unless he wishes to disagree with statements made in the introduction given by his opponent. If he has sufficient time, he may refute arguments advanced by his opponent, unless he knows that his colleagues will refute them later in the debate. The following speakers will present the parts of the argument assigned to them, and if they have time and ability, will also refute arguments presented by the opposition. Each of these speakers should summarize the argument presented by his team.

After the main speeches have been given, each team may speak in rebuttal, the negative usually speaking first. In rebuttal, no new argument may be presented: the speaker may refute arguments given by the opponents, and he may summarize the arguments presented by his team.

*Suggested propositions: —*

1. Written examinations are a fair basis for the promotion of students in high schools.

2. The existence of fraternities in public high schools should be prohibited by a state law.

3. All subjects for seniors in our school should be elective.

4. Our state should have a high school examining board to examine all candidates for graduation in the public high schools.

5. High school students who make a grade of ninety per cent or higher in their daily work should be excused from examinations.

6. The members of a city school board should be elected by the people.

7. No prizes should be offered in schools.

8. No person should be allowed to vote in public elections until he has paid his taxes.

9. Postmasters should be elected by popular vote.

10. Women should be allowed equal rights with men to vote in all public elections.

11. United States senators should be elected by popular vote.

12. As much public money should be paid for the establishment and support of trade schools as for the establishment and support of professional schools.

13. The United States should not seek to gain possession of extensive territory far distant from the North American continent.

14. The United States should enact laws that would prevent the accumulation of immense fortunes by individuals.

15. The United States government should be given power to enact laws governing marriage and divorce.

16. It should be the policy of our nation to increase the power of the federal government.

17. The Capital of the United States should be moved farther west.

18. Our state university should grant scholarships to the best high school graduates of the state.

19. The State Board of Education should be authorized to select textbooks to be used in all high schools of the state.

20. Capital punishment should be abolished.

## CHAPTER XIII

### POETRY

On the basis of subject matter, discourse is divided into description, narration, exposition, and argumentation; and on the basis of structure and chief purpose, discourse is divided into prose and poetry.

There are many characteristics of structure and purpose that help to distinguish poetry from prose, but there is one thing alone which must always be considered in deciding whether a piece of discourse is poetry or prose, and that is rhythm.

*Poetry* is discourse that has a regular rhythm.

*Prose* is discourse that does not have a regular rhythm.

In the preceding chapters, the purpose and characteristic structure of prose were discussed. We now turn to a brief study of the purpose and structure of poetry.

The purpose of poetry is to give pleasure by an appeal to the emotions through the senses, and in this it does not differ from literary prose description, since both seek to awaken the imagination and stir the emotions by describing the particular details of size, shape, color, odor, taste, sound, and feeling.

**The  
Purpose**

But in addition to this method shared with poetic prose, poetry produces pleasure through the special means of what may be broadly termed music, attaining by the use of rhythm and the harmonious combination of vowel and consonant sounds, an effect akin to melody.

Concrete subject matter, as we learned, appeals to the emotions more than abstract subject matter: **The Subject Matter** hence it is better adapted to poetic expression. We should not expect to find a geometry written in poetry, for the subject matter is abstract and the purpose is to instruct rather than to give pleasure.

Much of the pleasure derived from the reading of poetry comes from the diction, with its musical sounds and word imagery; poetic diction **The Diction** is essentially sensuous, dealing with form, color, odor, sound, taste, and feeling. Descriptive adjectives, rarely found in prose, as, for instance, *the bright-eyed morn, white moonshine, the soft, complaining flute*, abound, together with a constant use of metaphor, simile, metonymy, and the various other figures of speech.

Note the use of concrete, sensuous diction in the following, especially in the second stanza:—

“Down dropt the breeze, the sails dropt down,  
 ’Twas sad as sad could be;  
 And we did speak only to break  
 The silence of the sea!

All in a hot and copper sky  
The bloody sun, at noon,  
Right up above the mast did stand,  
No bigger than the moon."<sup>1</sup>

Much of the musical quality of poetic diction is dependent upon repetition and accentuation of sound. In the first verse of the stanza just quoted there is a repetition of the sound *d*; and in the second verse, a repetition of the sound *s*. The repetition of sounds frequently occurs at the end of verses; for example, the word *sea* repeats the sound of the word *be*; and the word *moon* repeats the sound of the word *noon*. Much also of the music of poetic diction arises from a harmony of the accented vowel sounds. The accented vowels of the second stanza are *a*, *o*, *o*, *y*; *u*, *u*, *oo*; *u*, *u*, *a*, *a*; *i*, *a*, *oo*. These sounds unite harmoniously, and would please the ear if sounded in sequence upon a musical instrument. Note the musical quality of the vowel sounds in the following verses:

"Magic casements opening on the foam  
Of perilous seas in fairy lands forlorn."

Finally, it is to be noted that some words are appropriate in poetry but not in prose; note, for instance, the following words which belong distinctly to the realm of poetry: *morn*, *eve*, *dale*, *vale*, *rill*, *damsel*, *lass*, *ere*, *oft*, *'neath*, *o'er*.

<sup>1</sup> Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*.



## VERSE STRUCTURE

A line of poetry is called a verse.

The two most important details of verse structure are rhythm and meter.

Poetic rhythm is the regular recurrence of stressed syllables. The regularly recurring stress, like the heavy beat of a drum in music, marks the time of the poem. If we pronounce the word *double*, we place the heavy accent, or stress, on the first syllable. If we recite the verse, "Double, double, toil and trouble," the heavily accented syllables come at regular intervals, like the heavy beats of a drum, and we have poetic rhythm.

Different kinds of poetic rhythm are made by different alternations of the lightly accented syllables with those which are heavily accented. A rhythmic unit, called a *foot*, consists of a heavily accented syllable and the lightly accented syllable or syllables accompanying it. The four common kinds of poetic feet are called *iambus*, *anapaest*, *trochee*, *dactyl*.

An *iambic foot* consists of one lightly accented syllable followed by a heavily accented syllable; for example:—

"The cūrfew tōlls the knēll of pārtīng dāy."

The iambic is more used than any other kind of poetic rhythm.

An *anapaestic foot* consists of two lightly accented syllables followed by a heavily accented syllable; for example:—

“At the dead of the night a sweet vision I saw.”

A *trochaic foot* consists of one heavily accented syllable followed by a lightly accented syllable; for example:—

“Holy, holy, holy; merciful and mighty.”

A *dactylic foot* consists of a heavily accented syllable followed by two lightly accented syllables; for example:—

“Cannon to right of them.”

“When can their glory fade?”

When we read a verse or two of a poem we detect the rhythm and expect the heavy beat of the stressed syllables to come as regularly as the heavy beat of the drum in a piece of music; however we should not consider the poem defective when the number or arrangement of the lightly accented syllables varies occasionally, if the heavy stress always remains regular. Both poet and drummer may give variety to the music by substituting two light beats for one, or one light beat for two, or even a heavy beat for a light one, so long as the accent of the heavy beat does not vary. Indeed, the poet, like the drummer, may change the time

of the heavy beat by changing from one rhythm to another; though such a change would alter the movement of the verse and require the reader to accustom himself to the new accent.

What is said above about rhythm is not intended to be a complete discussion of the subject. There are many details of rhythmic structure that have not been mentioned. The student can discover many of these by reading poetry, and he can learn the theories of rhythmic structure by studying a textbook on poetics.

The word *meter* means *measure*. Since the unit of measure in poetry is the *foot*, the meter of a poetic line is determined by the number of feet that it contains; and according to the number of its feet is called monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, or octometer. Thus a verse of three feet is in trimeter, and one of five feet is in pentameter. The verse, "Double, double, toil and trouble," is in trochaic tetrameter; and the verse, "Then went Sir Bedivere the second time," is in iambic pentameter.

Scanning poetry is indicating the exact nature of the rhythm and meter. In oral scansion this may be done by giving especial stress to the heavily accented syllables; and in written scansion it may be done by marking the syllables. Sometimes only the heavily accented

syllables are marked, but usually all syllables are marked. The following is the usual method of written scansion:—

“Down dropt the breeze, the sails dropt down,  
 ’Twas sad as sad could be;  
 And we did speak only to break  
 The silence of the sea.”

Often there is a natural pause, or *cæsura*, in the rhythm. This pause may occur in the middle of a foot or between the feet. By occurring first in one part of a verse and then in another, the *cæsura* may give variety and charm to the structure and prevent the rhythm from becoming monotonous. The *cæsural* pause is especially effective in blank verse and in verse of many feet. It may be indicated by a bar between the syllables; thus:—

“O Prince, | O chief | of many thronèd Powers,  
 That led th’ imbattell’d Seraphim | to war  
 Under thy conduct, | and, | in dreadful deeds  
 Fearless, | endangered heav’n’s perpetual King,  
 And put to proof | his high supremacy.”

Rhyme is a similarity in the sound of syllables that are similarly placed in a poem. The rhymed syllables may be in one verse; as, for example, in “The splendor *falls* on castle *walls*”; but usually the expression, “rhymed poetry.”

## POETRY

means that the rhymed syllables are the last syllables of two or more verses that are near together in a poem.

Three laws govern the construction of rhymes:

1. The vowel sounds of the rhymed syllables should be the same; for example, *flows* rhymes with *goes*, but not with *does*.

2. If consonant sounds follow the rhymed vowel sound, they should be the same.

3. The consonant sounds preceding the rhymed vowel sounds should not be the same.

The first of these laws is not always strictly observed. The number of words in our language that rhyme exactly is not so great as the poets might wish; therefore vowel sounds that are similar, but not exactly the same, are often rhymed. The words *goes* and *does* may form "an allowable rhyme," although the harmony is not perfect. \*

It is to be noted that rhymes may be double or even triple; that is, two or three syllables of one verse may rhyme with two or three syllables of another; for example, *dying* and *flying*, *tenderly* and *slenderly*.

**Blank Verse**      Blank verse is verse that does not make use of rhyme.

**Alliteration**      Alliteration is the repetition of a sound by the first letters of two or more words in a verse; for example:—

"O wind, O wingless wind that walk'st the sea,  
Weak wind, wing-broken, wearier wind than we,  
Who are yet not spirit-broken."

In early English poetry, alliteration was a regular form of rhyme, but in modern verse it is used irregularly and incidentally, and is to be considered a poetic device for securing musical effect, and not a form of rhyme.

Many poems are divided into groups of two or more verses, called stanzas. Usually all the stanzas of a poem are constructed after one pattern: all contain the same number of The Stanza verses and the same kind, and these verses are similarly arranged and rhymed. Many different stanza forms are used, but only the most common need be mentioned here.

A couplet is a stanza of two rhymed verses. A triplet is a stanza of three rhymed verses. A quatrain is a stanza of four verses. The student can find quatrains of many different kinds. The Spenserian stanza is a stanza of nine iambic verses, the first eight of which are pentameter and the last hexameter. The student can learn the rhyme of the Spenserian stanza by examining a stanza of the *Faërie Queene*.

The sonnet is a stanza form that deserves special study. It consists of fourteen verses of iambic pentameter. The first eight verses are called the major division and the last six verses are called the minor

division. The major division usually introduces the thought of the sonnet. The rhyme form varies greatly. The following sonnet by Milton illustrates a rhyme scheme much used in sonnets.

#### ON HIS BLINDNESS

When I consider how my light is spent  
Ere half my days, in this dark world and wide,  
And that one talent which is death to hide  
Lodged with me useless, though my soul more bent  
To serve therewith my Maker, and present  
My true account, lest He returning chide, —  
“Doth God exact day-labor, light denied ?”  
I fondly ask : — But Patience, to prevent  
That murmur, soon replies, “God doth not need  
Either man’s work, or His own gifts : who best  
Bear His mild yoke, they serve Him best : His state  
Is kingly ; thousands at His bidding speed  
And post o’er land and ocean without rest : —  
They also serve who only stand and wait.”

**PART III**  
**GRAMMAR, RHETORIC, AND DICTION**





# RULES IN GRAMMAR AND DICTION

## CAPITALIZATION

No detail of form perplexes publishers more at present than does capitalization. The tendency is to use fewer capitals than formerly, but publishers are not agreed regarding the capitalization of many constructions. Some definite rules will be given, in regard to which there is little or no disagreement; and the student's attention will be called to some usages regarding which there is disagreement.

### First Words

1. *Use a capital letter at the beginning of*
  - a. Every sentence.
  - b. Every line of poetry.
  - c. Every direct quotation, except partial quotations from which the first part of the sentence is omitted, as in the following: —

He asked, "Why are you here?"

Let us, too, hope for rest when we have "crossed the bar."
  - d. Every resolution, toast, or similar expression formally introduced.

*Examples: —*

Resolved, That more attention should be given to the study of composition.

My Country: May she be ever right.

*e.* Every member of a series of sentences.

*Example:—*

We may now ask, Who was Henry Clay ? What was his life work ? and, What will be his influence upon government in the future ?

*f.* Every member of a series of expressions that are separately paragraphed. This discussion of the punctuation of "First Words" is an example.

#### Proper Names

**2.** *Capitalize:—*

*a.* Proper names ; *e.g.* George Washington, Ohio.

*b.* Divine names ; *e.g.* God, Saviour, Providence.

*c.* Pronouns referring to Divinity ; *e.g.* He, Thy.

*d.* Adjectives derived from proper names of places and persons, unless much use has caused them to lose the association ; *e.g.* French, Spenserian, arabesque.

#### The General Term with Proper Names

**3.** Such general words as river, street, county, and school, when used with the names of particular places or things, have usually been considered a part of the proper names, and have been capitalized as such ; *e.g.* Ohio River, Elm Street. At present many reputable publishers consider such words to be common, or class, nouns, and do not capitalize them ; *e.g.* Ohio river, Elm street. It is possible

that at some time the latter method of capitalization will be generally adopted, but at present it is better to capitalize these general terms when they are used with the names of particular places.

When such general words are not used with the names of particular places they should not be capitalized; *e.g.* the Ohio and Mississippi rivers; The street on which we live.

The capitalization of the following expressions should be studied carefully.

The Salem High School.	The high school in Salem.
The University of Chicago.	The university which I attended.
The Columbia River.	The rivers of our state.
The Appalachian Mountains.	We saw the mountains.
The Standard Oil Company.	The company which he organized.
New York State.	The Southern states.
The Pennsylvania Railroad.	The railroads of Ohio.
The First National Bank.	The bank in which he works.
The Grand Opera House.	We went to the opera house.
The Clinton Board of Education.	He appointed a board of education.
The Boston Baseball Club.	They formed a baseball club.

#### Titles

#### 4. *Capitalize*:—

a. Titles of respect, office, and position when they are used in connection with a person's name; *e.g.*

Mr. Brown, Captain Smith, Professor Clark, Professor C. H. Clark, The President of Dwight College.

*b.* Initial letters and abbreviations of titles and of college degrees; *e.g.*

Mr. C. H. Clark, A.M., Ph.D.

*c.* Titles standing alone when they denote offices of high rank. Other titles standing alone are not capitalized by most publishers. Examine the following examples:

The President of the United States.	The president of the bank.
The Vice-President (U.S.).	The vice-president of the society.
The Governor.	The principal of the school.
The Congressman.	He was a congressman.
The Pope.	The postmaster.

*d.* The principal words in the title of a book, poem, or sermon; *e.g.* *The Mill on the Floss*. A few publishers now capitalize only the first word of the title.

#### Other Usages

#### 5. *Capitalize*:—

*a.* The names of the days of the week, the names of the months, and the names of special days, such as holidays, but not the names of the seasons; *e.g.*

Friday.	Commencement Day.
January.	spring.
Thanksgiving Day.	autumn.

*b.* The names of strongly personified objects; *e.g.*

“The pruning-knife of Time cut him down.”

c. The words *Bible*, *Scriptures*, *Book of Job*, etc., but not the adjectives *biblical*, *scriptural*, *divine*, etc.

d. The words *North*, *Northwest*, etc., when they mean a part of the country, but do not capitalize them when they mean a direction; *e.g.*

He lives in the South.

He went south.

e. The pronoun *I* and the interjection *O!* The word *oh* is not usually capitalized unless it is the first word in a sentence.

f. The names of subjects of study that are derived from proper names. Those not so derived are not usually capitalized; *e.g.*

German, Latin.

arithmetic, composition.

### PUNCTUATION<sup>1</sup>

Punctuation is valuable as an aid to the reader in grouping printed and written words. For example, punctuation shows where sentences end and where modifiers belong. More punctuation was used fifty years ago than at the present day. Unless a mark of punctuation will really help to make the meaning of a sentence clear, it should not be used.

No complete set of rules for the use of punctuation marks can be given. Good judgment must decide whether or not a mark is necessary to make

<sup>1</sup> For the punctuation of letters, see p. 150 ff.

the meaning of a sentence clear: judgment, too, must decide what mark should be used.

The four common marks of punctuation, in the order of their punctuation value, are: the period, the colon, the semicolon, and the comma. The period is the mark of greatest punctuation value. The comma, though having the least punctuation value, is the mark most used and most misused, and the student is cautioned against the careless use of it.

The following general principles of punctuation should be thoroughly learned and carefully applied.

#### The Period

6. The period should be used after declarative and imperative sentences, after abbreviations and initial letters, and after roman and arabic numerals used to number the divisions of an outline or composition. It may or may not be used after the title of a book, sermon, program, etc. For instance: —

Mr. C. H. Smith, Litt.D., LL.D., has gone to Washington, D.C., to attend a class reunion.

#### Punctuation in a Compound Sentence

7. Good judgment must help the student to decide whether to use the comma, the semicolon, the colon, or no mark of punctuation between the members of a compound sentence. Four things are to be considered: (1) *Length of the members;*

(2) *Presence or absence of a conjunction*; (3) *Punctuation within the members*; (4) *Closeness of the relation between the thoughts expressed by the members*.

a. If the members are short, the conjunction present, and the relation close between the thoughts expressed, usually no mark is needed between the members.

*Thus: —*

I went to the place and found the book.

b. If the members are long, the conjunction absent, or the relation remote between the thoughts expressed, punctuation is needed between the members. The comma usually is needed when *so* is used as a conjunction.

*Examples: —*

Grand and noble thoughts inspired the early martyrs to face punishment and death, but grander and nobler thoughts now impel the minds of religious reformers to convert the world.

Our train moved slowly until we were out of the city; then it began to move more rapidly.

The faint outline of the moon was seen, but little light could penetrate the thick clouds.

c. If there is punctuation within one or both of the members, some punctuation is usually necessary between the members. Judgment must decide whether a comma, a semicolon, or a colon is necessary.



*Examples:—*

He looked up quickly, confusedly, at her with a refusal on his lips ; but she had already turned away to put things in readiness.

*d.* When such conjunctions as *therefore*, *otherwise*, *however*, *moreover*, and *consequently* are used, the relation between the thoughts expressed by the members is often sufficiently remote to require a semicolon between them.

*Example:—*

Three times he had failed to do the work in a satisfactory manner ; consequently he was asked to resign.

**Special Constructions**

**8. Often a comma is necessary between clauses to make the meaning clear.**

*a.* Often a comma is necessary to prevent a clause from seeming to be coördinate with a preceding word.

*Example:—*

From all around came the croaking of frogs, and the rushing of water in the rapids below could be heard distinctly.

*b.* A comma is usually required before the conjunction *for* to distinguish it from the preposition *for*.

*Examples:—*

She did not punish him, for his punishment had been great enough.

She rewarded them for their bravery.

**Expressions out of the Natural Position**

9. A word, phrase, or clause out of its natural position in the sentence should be set off by the comma when such punctuation will help to make the meaning clear. The natural order in the English sentence is adjective, noun, verb, adverb. The modifier should be close to the word it modifies.

a. An adverbial clause out of its natural position in the sentence should be set off by commas if the clause ends in a verb or preposition that, without such punctuation, might seem to take an object.

*Examples: —*

When I swung, the swing went higher than the arbor.

As they looked longingly at the river flowing lazily by, the cane patch seemed to present to them a never ending task.

b. An adjective modifier usually should be set off by commas when it is parenthetical in nature.

*Example: —*

The hoisting-shaft, tall and grim, stood outlined against the sky.

c. A principal clause should be set off by the comma when it breaks up a subordinate clause.

*Example: —*

There are reasons, I think, why this should be done.

**Adjective Modifiers**

10. A descriptive, or non-restrictive, adjective phrase or clause usually should be set off by the

**comma.** A limiting, or restrictive, adjective phrase or clause usually should not be set off by the comma.

This is a very important rule, for the punctuation of an adjective clause often determines the meaning of a sentence.

a. The chief purpose of a descriptive adjective modifier is to call attention to a characteristic.

*Example :—*

My father, who often helps me, was not present.

b. The chief purpose of a limiting adjective modifier is to restrict the meaning of the word that it modifies.

*Example :—*

The man who stole my purse was caught.

#### A Series of Expressions

11. The members of a series of expressions used in the same construction and not all connected by conjunctions are usually separated by the comma.

a. Though a conjunction is used between the last two terms, the best usage requires that a comma also should be used.

*Example :—*

The windows were long, narrow, and pointed.

b. When adjectives not in the same construction are used together, they should not be punctuated as though they were a series in the same construc-

tion. In the sentence, *Six little peach trees grew on the lawn*, the words *six*, *little*, and *peach* are not in the same construction. The word *six* is a limiting adjective modifier; the word *little* is a descriptive adjective modifier; and the word *peach* is a part of the substantive expression *peach trees*.

c. If all of the members of a series are connected by conjunctions, the comma usually is not necessary.

*Example:—*

The apple was red and ripe and round.

d. If the members of a series are long, or if there is punctuation within the members, the semicolon may be used between the members.

*Example:—*

The following sentence plots are suggested: I baked some bread, but brother did not like it; We ran away from home, but returned repentant.

e. If the members of a series of expressions are arranged in pairs, the pairs of expressions usually should be separated by the comma.

*Example:—*

The man was young and enthusiastic, cautious and self-reliant, patient and persevering.

#### Before a Series of Expressions

12. Usually no mark of punctuation should be placed before a series of expressions used in the same construction unless the series is formally introduced.

*Example:—*

In the country store we found groceries, dry goods, hardware, and miscellaneous articles.

a. If such an expression as *namely, viz., i.e., or e.g.* precedes the series, the expression should be preceded by a semicolon.

*Example:—*

The country store contained a variety of articles; *e.g.* groceries, dry goods, hardware, fishing tackle, and crockery.

b. If the attention of the reader has been directed forward to the series by a formal expression, like *as follows, these terms, etc.*, the series should be preceded by a colon.

*Example:—*

We found the following articles in the country store: groceries, dry goods, hardware, fishing tackle and crockery.

#### Introductory and Absolute Construction

13. Introductory expressions and phrases in the absolute construction should be set off by the comma.

*Examples:—*

Now, there is another reason.

The performance being ended, we went home.

a. The words *yes* and *no* when used as a part of an answer to a question should be followed by a comma.

*Example:—*

Yes, he was present.

## Parenthetical Expressions

14. A parenthetical expression used as a part of a sentence should be set off by the comma.

A parenthetical expression in a sentence is a word or group of words inserted in the sentence for the purpose of explanation, illustration, or comment, or for some similar purpose. It is not necessary to the grammatical structure of the sentence.

*Examples:—*

He was shrewd, too, and courageous.

This man, as I said before, was not rich.

a. The comma should be used to set off an adverbial expression if its position in the sentence is unusual or the idea which it expresses seems remote from the thought of the sentence.

*Example:—*

This fact, if we accept his statement, deserves further consideration.

b. Marks of parenthesis are sometimes used to inclose a parenthetical expression which does not unite readily with the rest of the sentence.

*Example:—*

This book (written in 1756) was a great addition to contemporary literature.

c. Brackets should be used in quotations to inclose parenthetical comments inserted by the one who quotes.

*Example:—*

At present the individual man has to carry on his life with due regard to the lives of others belonging to the same society [the one of which he is a part].

—HERBERT SPENCER.

#### Ellipsis

**15. An ellipsis of words is usually indicated by a comma.**

*Example:—*

I chose the yellow; she, the green.

*a.* The omission of a letter or of letters in a word should be indicated by an apostrophe; *e.g.* *He's, o'er.*

#### Expressions in Apposition

**16. An appositive expression, with or without the conjunction *or*, should be set off by the comma.**

An appositive expression repeats, in other words, an idea that has been expressed.

*Examples:—*

June, the month of birds and flowers, is the best month of the year.

A descriptive, or non-restrictive, adjective clause.

#### Direct Address

**17. Words used in direct address should be set off by the comma.**

*Example:—*

Mother, why must I go?

## Direct Quotation

18. A direct quotation should be inclosed in quotation marks, and it should be capitalized and punctuated exactly as it is in the original. Periods and commas following quotations should be placed within the quotation marks ; semicolons and colons, outside.

a. There is an exception to this rule. A declarative or an imperative sentence which is quoted as a part of a larger sentence should not be followed by a period except when it is quoted at the end of a declarative or an imperative sentence.

*Examples : —*

“I will teach her at home,” said Aunt Louise.

Mary replied, “It is very difficult.”

b. When an interrogative or exclamatory quotation is used as a part of a sentence, the interrogation point or the exclamation point should be placed within the quotation marks. If the entire sentence (which contains the quotation) is interrogative or exclamatory, the mark should be placed outside the quotation marks. A comma or a period should never be used in addition to the interrogation or exclamation point.

*Examples : —*

“What have I done?” he asked.

Did he say, “I am guilty”?

c. If a quotation is divided by intervening words, each part of the quotation should be inclosed in quotation marks, and the intervening words should



be set off by the comma. The second part of a divided quotation should not begin with a capital unless it is a quoted sentence.

*Examples:—*

“The work,” he replied, “will be carefully done.”

“The man is from Boston,” said Charles. “He came last evening.”

d. A quotation within a quotation should be inclosed in single quotation marks.

*Example:—*

The witness said, “The accused man said, ‘I took the money.’”

e. If a quotation follows such an informal expression as *he said* or *he replied*, it should be preceded by a comma; but if it follows such a formal expression as *he spoke as follows* or *the announcement was*, it should be preceded by a colon or a semicolon.

*Examples:—*

“That sounds more natural,” said Uncle Charley.

His words were these: “We wish to express our appreciation.”

f. When verse is quoted in prose discourse it should be lined as it is in the original form, and it should not be written on a line with the prose. The lines should begin to the right of the margin. If the prose that follows the verse is a part of the paragraph, it should begin at the margin.

*Example:—*

Sir Bedivere, dazzled by the wondrous jeweled hilt, hesitated,

“This way and that dividing the swift mind,

In act to throw ”;

but finally, summoning his resolution, he threw the sword, *Excalibur*.

### Exclamatory Expressions

19. Complete exclamatory expressions should be followed by the exclamation point.

*Examples:—*

How wonderful is man!

“The day has come!” he cried.

a. When an interjection or an exclamatory phrase is considered to be a complete exclamation, it should be followed by an exclamation point.

*Examples:—*

What a surprise! the room was vacant!

Listen! some one is coming.

b. If an interjection unites with the rest of a phrase or sentence to express a single feeling or emotion, an exclamation point should be placed after the phrase or sentence, and not after the interjection. If the interjection does not unite very closely with the rest of the exclamatory expression, it may be followed by a comma.

*Examples:—*

O look here!

Alas, I did not know the way!

**Interrogative Expressions**

**20. A word, phrase, or sentence used in asking a question should be followed by an interrogation point.**

*Example: —*

“What?” said Emmy Lou.

*a.* An indirect question should not be followed by an interrogation point.

*Example: —*

She asked why we had come.

*b.* Each of a series of interrogative expressions in a sentence may be followed by an interrogation point; or, if the series is considered to be a climax, the members may be separated by commas and the interrogation point placed at the end. The latter form is perhaps preferable.

*Examples: —*

Is this reasonable? or just? or honorable?

Is this reasonable, or just, or honorable?

**EXERCISE**

Punctuate the following sentences correctly and tell why the marks should be used.

1. Mr C H James Ph D was present
2. There was a spring house to keep the milk and butter cool and growing around it were tall elm trees
3. Behind the trees rose abruptly
4. Every one seemed singularly anxious for an important question was being discussed

5. The children were laughing and looking up I saw the teacher watching me

6. Prof R M Brown A M was elected

7. The snow was deep therefore we remained at home

8. The pupils dressed in their Sunday clothes began to arrive

9. Fortunately father was at home

10. She watched the big red flames as they leaped up the chimney and tenderly rocked her dolly

11. Suddenly I stopped trembling with fear

12. He ran as fast as he could scarcely touching the ground

13. He must have been looking for a smile covered his face

14. The men who went in the life-boat were saved but Joe and Henry Hughes who remained on the ship were lost

15. My mother insisted so I started

16. As the title of the book indicates the plot is somewhat sensational

17. His careful use of the English language acquired from his teacher who was a thorough student attracted the attention of his employers and he was promoted

18. The letter however was not written

19. We found some fine red and yellow apples

20. Every time I wanted to play the piano was being used

21. The elements of success are these health ability energy honesty and opportunity

22. After all the committee should not be discouraged

23. While we were eating a large flock of ducks flew by

24. The moon low in the heavens seemed to rest upon the tree tops

25. He would say now children run and play for grand-father wants to read

26. The school ground is full of rank weeds and slopes down to a creek

27. I finally went feeling gay and happy

28. As is well known the man who committed this crime was never punished

29. The teacher had not arrived so we sat on the step to wait for him

30. The hired man Henry Wye whom we loved used to entertain us in the evening

31. While one is reading the book should not be held too near the eyes

32. I copied I exclaimed and for a moment she stared at me

33. Sammy repeated doggedly teacher said bring a valentine and mother I must take a valentine

34. There were large cracks between the logs and the door had large cracks also

35. To tell the truth I do not care to go

36. Are you sure that he said I *will* not go

37. A parenthetical expression should be set off by the comma *e g* I am as I said before satisfied with the result

38. The factory was burned consequently the men were out of employment

39. I could not run for my coat threatened to trip me at every step

40. The house was surrounded by several tall gnarled oak trees

41. Hurrah the circus is coming

42. Child she said slowly why did you strike your sister but I could not reply

43. His square chin though not prominent added to the firm appearance of his face

44. He told the story of the three bears using his quaint and charming dialect

45. On either side rows of benches were arranged

**THE VERB : Number**

Although composition is commonly understood to deal with discourse rather than with single sentences, students should make a thorough study of sentence structure in connection with the composition work. Many students who have a good knowledge of the science of grammar use sentences that are grammatically incorrect, and they will continue in this bad usage until they form the habit of criticising their oral and written discourse and correcting their habitual errors in sentence construction.

If the teacher reads the sentences in the following exercises, the student should be able to tell whether they are correct, giving his reasons and the correct form of the sentence in each case.

**Incomplete Sentences**

**21. Every sentence should have a verb.** A participial phrase or a phrase containing a subordinate clause should never be punctuated as though it were a complete sentence.

*Examples :—*

*Incorrect :* I hurried to the hall. Having been informed that I was needed.

*Correct :* I hurried to the hall, having been informed that I was needed.

*Incorrect :* We ran across the pasture lot where the cows were nipping the tender grass. On past the peach tree that bore the big yellow peaches.

*Correct:* We ran across the pasture lot where the cows were nipping the tender grass. On, we went, past the peach tree that bore the big yellow peaches.

#### Agreement with the Subject

**22. The verb in a sentence should agree in number with its subject.**

*Examples: —*

*Incorrect:* It don't make any difference.

*Correct:* It doesn't make any difference.

*Correct:* At the end of the room *were* seen the rafters of the house.

a. Two exceptions to this rule are to be noted. First, The pronoun *you* always requires the plural form of the verb

Second, The pronoun *I* requires the plural of all verbs except the forms *am* and *was*.

b. The following pronominal expressions are usually considered to be singular: *each, every, either, neither, none, one, any one, each one, every one, no one, some one, anybody, everybody, nobody, somebody, and a person.*

*Example: —*

Every one of the prisoners who were in the room *was* liberated.

c. There should be no ellipsis of a verb in a compound sentence if the subject of one member is singular and that of the other is plural.

*Examples: —*

*Incorrect:* School was called and lessons begun.

*Correct:* School *was* called and lessons *were* begun.

d. Good usage alone decides that some words are to be considered plural and others singular.

The following words are thought of as plural ; therefore they require the plural form of the verb : *scissors, tongs, ashes, ruins, measles, mumps, athletics*.

*Example : —*

The ruins *were* interesting.

The following words are thought of as singular ; therefore they require the singular form of the verb : *news, molasses, abundance*, and nouns ending in *ics* (except *athletics*) such as *mathematics, ethics*, and *politics*.

#### Agreement with a Compound Subject

23. The verb should be plural if the subject is compound, and it should be plural if it is common to two or more subjects connected by *and* or *both and*.

*Examples : —*

Two and two *are* four.

Both the pen and the sword *are* necessary to government.

At the side of the path *were* a hoe and a basket of potatoes.

a. An exception to this rule occurs occasionally when the parts of a compound subject are so combined in thought that they seem to express a single idea.

*Example : —*

Bread and milk *is* a good food.

b. Such expressions as *as well as, together with, accompanied by, in addition to, no less than, includ-*



*ing*, and *excluding* do not form plural compounds requiring a plural verb.

*Example* : —

The barn, as well as the haystacks, *was* burned.

#### Agreement with Collective Nouns

24. Collective nouns require the verb to be plural when the individuals of the group are thought of; if the group is thought of as a unit, the singular form of the verb should be used.

*Examples* : —

The jury *were* leaning forward in their seats.

The jury *was* unanimous in its decision.

A group of boys *was* seen on the distant hill.

A group of boys *were* throwing stones at the fish.

#### Agreement after *Or*, *Nor*, etc.

25. When such a conjunctive expression as *or*, *either — or*, *nor*, *neither — nor*, or *not only — but also* connects two subjects of an elliptical compound sentence, the verb should agree in number with the subject nearest it. However, if the subjects differ in number, the ellipsis should be supplied.

*Examples* : —

Neither the farmer nor the merchant *is* satisfied.

Either the teacher *is* to blame or the pupils *are*.

#### EXERCISES

Correct the following sentences, or choose the correct form, and give reasons : —

1. The boys learned that Mr. Scrogg's watermelons were ripe. And that he was guarding the patch.

2. Neither law nor duty (*require* or *requires*) this.

3. His face and clothing (*was* or *were*) very dirty.

4. A number of pupils (*was* or *were*) kept after school.

5. The furniture, which consisted of a bed, a table, and three chairs, (*was* or *were*) made of oak.

6. The teacher, accompanied by her pupils, (*was* or *were*) in the park.

7. He don't know what to do.

8. There (*was* or *were*) some well dressed ladies present.

9. We started by motor car for our camping place. The tent and other baggage to be conveyed by wagons.

10. The ruins of the old church (*was* or *were*) half concealed by weeds and shrubs.

11. Each of us (*was* or *were*) provided with a slate and a pencil.

12. Both the farmer and the merchant (*is* or *are*) satisfied.

13. The molasses (*was* or *were*) all over our aprons.

14. The faculty (*was* or *were*) searching in all parts of the building.

15. On the porch (*was* or *were*) the rest of the family waiting for me.

16. The teacher made me stand on the floor. Promising me a whipping if I whispered again.

17. The visitors were welcomed to the camp and dinner prepared at once.

18. Every one who entered the building (*was* or *were*) welcomed.

19. A bowl of fruit and nuts (*was* or *were*) on the table.

20. Language, history, mathematics, and science (*was* or *were*) the course of study.

21. Not one person in ten are high school graduates.

22. The number of them (*vary* or *varies*) from month to month.

23. His work at home, in addition to his many duties in the office, (*take* or *takes*) all his time.

24. Each threw at some one on the other side. The game being to hit one of the opposing party.

25. On a tree near the door (*was* or *were*) nailed a dozen or more large fish heads.

26. Grandmother would tell you stories. Stories about giants, fairies, and witches.

27. All means of escape (*was* or *were*) destroyed.

28. Every one of the pupils (*was* or *were*) prepared.

29. This collection of poems (*is* or *are*) an expression of Stevenson's appreciation of child life.

30. The dim light of the watchman's lantern, appearing and disappearing as he moved from place to place.

31. In the distance (*was* or *were*) seen the steeples of the quaint old churches.

### THE VERB: Tense

#### Principal Parts

26. All tense forms of a verb may be derived from three tense forms (present, past, and past participle), called principal parts. The student should know thoroughly the principal parts of all verbs that he uses.

*a.* The secondary tenses (present perfect, past perfect, and future perfect) may be formed by adding the auxiliaries *have*, *had*, and *shall have* or *will have* to the past participle; *e.g.* *have eaten*, *had eaten*, *shall have eaten*. With verbs of action, these forms indicate that the action is completed at the present time, or that it was completed at a past time, or that it will be completed at a future time. With *be* (the verb of being) these forms in-

dicating that a state or condition existed during a period previous to the present time, or that it existed during a period previous to a certain past time, or that it will exist during a period previous to a certain future time; *e.g.* I have been rich; I had been rich; I shall have been rich.

*b.* The verbs in the following columns are often misused by the provincial and the illiterate. The student should know them thoroughly and should be prepared to use them in sentences such as the following: The bird flies; It flew; It has flown; It had flown; It will have flown.

Present	Past	Past Participle
ask	asked	asked
awake	awoke	awaked
begin	began	begun
blow	blew	blown
burst	burst	burst
come	came	come
dive	dived	dived
do	did	done
drink	drank	drunk
drown	drowned	drowned
eat	ate	eaten
flow	flowed	flowed
fly	flew	flown
forget	forgot	forgotten
get	got	got
go	went	gone
lay	laid	laid
<del>lead</del>	led	led

lie	lay	lain
raise	raised	raised
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run
see	saw	seen
set	set	set
sew	sewed	sewed
sow	sowed	sown
sit	sat	sat
speak	spoke	spoken
swim	swam	swum
throw	threw	thrown
wear	wore	worn
write	wrote	written

#### Consistent Tense Forms

**27. The tense form of every verb should be consistent with the context ; that is, with the time that is indicated by another verb or expression in the discourse.**

*a.* The tense form of a verb should be consistent with the time indicated by an adverbial expression.

*Examples : —*

*Incorrect :* I have been young myself once [*i.e.* at one time].

*Correct :* I was young myself once.

*b.* The tense form of a verb should be consistent with the time indicated by another verb.

*Examples : —*

*Incorrect :* If the tariff were not so high [present time], wages would have been lower [present perfect time].

*Correct*: If the tariff were not so high, wages would be lower.

If the tariff had not been so high, wages would be lower.

If the tariff had not been so high, wages would have been lower.

c. Though the time of the action or condition expressed by the verb in a subordinate clause is not the same as that expressed by the verb in the principal clause, the tense form may be the same if the reader's knowledge of facts prevents confusion. Such agreement in tense forms is illogical, and should not be used unless the time of the action expressed by the verb in the subordinate clause is entirely clear.

*Examples*: —

We visited Independence Hall, where the Declaration of Independence *was* first proclaimed [before the time of the visit].

We visited the hall where the Chinese wares *had been* on exhibition.

#### Sequence of Tenses

28. In narrative discourse there should be such changes in the tense forms of verbs as will indicate changes in the time of the action or state that they express.

a. In narration the past tense form of all the verbs is regularly used if the actions expressed by the verbs are related in the order in which they occurred.

*Example*: —

William *climbed* the crest of the hill, *sat* down, *laid* his book on the grass, and *listened* to the song of the workmen.

b. When, in the course of a narrative, a writer turns back to speak of an earlier action, he should use the past perfect tense. This is an important rule.

*Example:—*

Anne went to the east gable and sat down by the window. How sadly things *had changed* since she had sat there the night after coming home! Then she *had been* full of hope and joy, and the future *had looked* rosy with promise. Anne felt as if she *had lived* years since then, but before she went to bed there was a smile on her lips, and peace was in her heart.<sup>1</sup>

c. Avoid the use of the historical present tense, and, above all, avoid so confusing it with the past tense that the sequence of the actions will not be clear.

*Examples.—*

*Incorrect:* He was greatly agitated; but, after a moment's hesitation, he walks to the door and admits the stranger.

*Correct:* He was greatly agitated; but, after a moment's hesitation, he walked to the door and admitted the stranger.

#### Present Tense in Exposition

29. The present tense usually is used in exposition. Usually the present tense should be used in the exposition of that which is true at all times, such as the exposition of a process.

*Examples:—*

If you *wish* to fight bumblebees, *stand* near the nest where the bees *fly* low.

We were taught that the earth *moves* round the sun.

<sup>1</sup>From *Anne of Green Gables*, by L. M. Montgomery. Copyright, 1908, by L. C. Page & Company, Inc.

## The Tense of Infinitives

**30. The tense of an infinitive is relative to that of the principal verb.**

**NOTE.** — There are two tense forms of the infinitive, the present and the past; *e.g. to be, to have been; to walk, to have walked.*

*a.* The present infinitive should be used not only when the time of the action or state which it expresses is the same as that of the principal verb, but also when it is later than that of the principal verb. It should never be used when it expresses action or being previous to that of the principal verb.

*Examples: —*

I tried to be economical.

I try to be economical.

I shall try to be economical.

I was going to invite you.

*Incorrect:* I was going to have invited you.

*b.* The past infinitive should be used only when it expresses an action or being previous to that of the principal verb.

*Examples: —*

He was thought to have acted dishonestly.

He is thought to have acted dishonestly.

He will be thought to have acted dishonestly.

My knife is said to have been made in Austria.

*Incorrect:* My knife is said to be made in Austria.



## EXERCISE

Correct the following sentences, or choose the correct form, and give reasons.

1. After I had (*laid* or *lain*) the book on the table I (*laid* or *lay*) down.

2. He wished he (*would have* or *had*) obeyed his parents.

3. At last the opposing sides were chosen and we had spelled halfway through the spelling book.

4. The water (*rose* or *raised*) rapidly.

5. I intended (*to write* or *to have written*) yesterday.

6. You have known me since I (*was* or *have been*) a very small child.

7. He came for the third time and ask, "Mamma, may I go to the store?"

8. I should have been glad (*to listen* or *to have listened*) longer.

9. After having gone.

10. In this way talent is sometimes discovered which, otherwise, would never have been found.

11. They would like to have remained.

12. The people who were left on the wharf had gone home.

13. Cromwell was promoted until he had reached the throne itself and became the head of the English nation.

14. It seemed certain that he (*would be* or *would have been*) elected.

15. The house was said (*to be* or *to have been*) burned by Indians in 1768.

16. We had had an entertainment at school in which I (*took* or *had taken*) part.

17. I should have been uninjured if I (*had not taken* or *had not have taken*) that last trip down the hill.

18. If he (*had asked* or *had have asked*) me, I should have told him.

19. We were (*then* or *now*) near the shore.

## THE VERB: Miscellaneous

## Shall and Will

31. Each of the words *shall* and *will* has two distinct meanings. Each may be simply a future tense sign. Each may express volition, such as determination or willingness.

a. As tense sign in declarative sentences: In a simple statement of what will be at a future time, *shall* should be used with the first person and *will* with the second and third persons.

*Examples:—*

I (or we) shall be ten years old to-morrow.

You (he, she, they, or it) will enjoy the visit.

I shall be glad to help you.

*Incorrect:* I will be glad to help you.

b. As verbs expressing volition: *Will* should be used with the first, second, or third person to express determination or willingness of that person. *Shall* should be used with the second or third person to express determination of the first person (the speaker) regarding that person.

*Examples:—*

I (or we) will help him. I promise to do so.

NOTE.—The sentence, *I shall help him*, would express futurity without determination.

You (he, she, they, or it) shall be paid.

NOTE.—The sentence, *You will be paid*, would express futurity without responsibility on the part of the speaker.

You (he, she, they, or it) shall pay the debt. I am determined.

c. **In indirect quotation:** In indirect quotations, that form should be used which was used by the one who is quoted.

*Examples:—*

He says that he shall be glad to visit us.

(Direct: "I shall be glad to visit you.")

He says that he will bring the book. (Direct: "I will bring the book.")

d. **In questions:** *Shall* is regularly used with the first person. That form is used with the second and third persons which is expected in the reply.

*Examples:—*

Shall I help you?

Shall you be ten years old to-morrow?

Will you bring me the book?

#### *Should and Would*

32. The words *should* and *would* have meanings that correspond to the meanings of the present forms *shall* and *will*. They also have other meanings. In deciding which word to use with a subject of the first person or with a subject of the second or third person (except in conditional clauses), apply the principles that govern the uses of *shall* and *will*.

a. **As tense signs in declarative sentences:** Except in conditional clauses, *should* and *would* should be considered merely past tense forms of *shall* and *will* when they follow verbs of the past tense form. (Remember that *shall* and *will* as tense signs, express future time.)

**Examples:—**

If you were here, I should be glad to entertain you.

If you were here, he would be glad to entertain you.

**b. As verbs expressing volition:** *Should* and *would* are used like *shall* and *will* to express determination or willingness. *Would* should be used with a subject of any person to express volition of that person. *Should* must be used with a subject of the second or third person to express volition of the speaker regarding that person.

**Examples:—**

Yesterday I (we, he, she, they, or it) would not study my lesson.

If I were king, you should not be allowed to do this.

**c. In indirect quotations:** In indirect quotations, *should* and *would* should be considered merely past tense forms of *shall* and *will*. That form should be used which was used by the one who is quoted.

NOTE.—Indirect quotations sometimes follow verbs of thinking, fearing, hoping, etc.

**Examples:—**

He said that he should be glad to visit us.

He said that he would bring the book.

He feared that he should be sick.

**d. In questions:** That form should be used which is expected in the reply.

**Examples:—**

Should I (we, you, he, she, they, or it) help him?

Do you think that I (we, you, he, she, they, or it) would steal?

**Irregular Use of *Should* and *Would***

**33. a. In conditional clauses :** In a conditional clause *should* should be used with a subject of any person to express futurity and *would* with a subject of any person to express volition.

*Examples : —*

*If I (we, he, she, they, or it) should be late to school, the teacher would not punish me.*

*If I (we, you, he, she, they, or it) would not obey the rules when I had been commanded to do so, the teacher might punish me.*

I (we, etc.) could go if I would.

**b. *Should*** may be used with a subject of any person to express the idea of duty or propriety.

*Example : —*

I (we, he, she, they, or it) should pay this debt.

**c. *Would* in generalized reminiscence:** *Would* may be used with a subject of any person to express habitual action.

*Example : —*

I (we, he, she, they, or it) would sit by the fire for hours.

**Verbs followed by Predicate Adjectives**

**34.** Some verbs may be followed by predicate adjectives. Adjectives so used tell the nature of the subject rather than the nature of the action or state expressed by the verb. The adjective use is the same as it would be after the pure verb *be*. An adverb, corresponding to the adjective, may sometimes be used, with a different meaning, after

such verbs. The following are some verbs that may be so used: **seem, appear, look, sound, smell, taste, feel, grow, get, sit, stand, remain, continue, and turn.**

*Examples: —*

He looks angry; He stood idle; It sounds clear; He continued enthusiastic, or He continued enthusiastically; He feels bad.

NOTE. — Usage has given some authority for the expression, He feels badly.

#### Subjunctive Mode with the Verb *Be*

**35. It is best to use the subjunctive form of the verb *be* in clauses in which the action or state is merely supposed to exist in present time.**

If a sentence expresses action or state as asserted, the verb is said to be in the indicative mode. If it expresses it as commanded, the verb is said to be in the imperative mode. If it expresses it as sought by a question, the verb is said to be in the interrogative mode. If it expresses it merely as a supposition, the verb is said to be in the subjunctive mode.

The only English verb now regularly inflected to indicate subjunctive mode is the verb *be*; however, some writers inflect other verbs; *e.g.* I shall go if it *seem* best.

The present subjunctive form, *be*, denotes that the supposition possibly is true. The subjunctive form *were* denotes that the supposition is contrary to fact. It expresses present time.

*Example: —*

If he *be* honest, I do not know it.

If I *were* a millionaire, I would help you.

She would not go, if she *were* in my place.

### EXERCISES

In the following sentences use *shall*, *will*, *should* or *would* and give reasons for your choice in each sentence.

1. We — be pleased to have you call on us, if you — visit our city.
2. I — be very grateful to you for your help.
3. — you study composition next year?
4. He said that he — not be sorry to leave the farm.
5. I — buy the ticket for you if you wish me to do so.
6. He — not obey me.
7. If grandfather — sell the old horse, grandmother be displeased.
8. — we have time to go to the pond?
9. If he — not keep his promise, I — not excuse him.
10. When — you be graduated?
11. He feared that he — be compelled to pay the debt.
12. — he not be satisfied with this position?
13. — you not be afraid if you were in my position?

### PRONOUNS

#### Definite Antecedent

**36. Every pronoun should have a definite antecedent, and the sentence should be so constructed that there can be no doubt what the pronoun signifies.**

*Examples: —*

*Incorrect:* He had dug up a bees' nest, and about a dozen of ~~them~~ were on him.

When Clarence met the guide he ~~was~~ hungry and tired.

*Correct* : He had dug up a bees' nest, and about a dozen of the bees were on him.

Clarence was hungry and tired when the guide met him ;  
*or*, The guide was hungry and tired when Clarence met him.

*a.* Different pronouns should not be used in a sentence to signify the same thing.

*Examples* : —

*Incorrect* : We have heard so much complaint that one is led to ask the cause.

*Correct* : We have heard so much complaint that *we* are led to ask the cause.

*b.* A phrase or clause should not be made the antecedent of a pronoun. See 56 Note.

*Examples* : —

*Incorrect* : Herbert ate candy in school, which the teacher did not like.

*Correct* : Herbert ate candy in school, and the teacher did not wish him to do so ; *or*, *better*, Herbert annoyed the teacher by eating candy in school.

#### Number: Agreement of Subject and Predicate Substantive

**37. The noun or pronoun used as subject and the noun or pronoun used as predicate (that is, after the verb *be*, *is*, *are*, *were*, etc.) should agree in number.**

*Examples* : —

*Incorrect* : High school fraternities are one of the things that destroy the spirit of democracy.

*Correct* : The high school fraternity is one of the things that destroy the spirit of democracy ; *or*, High school fraternities are among the things that destroy the spirit of democracy.



a. An intensive pronoun (myself, himself, etc.) should not be used where the simple form of the pronoun could be used.

*Examples: —*

*Incorrect: Mary and myself were the speakers.*

*Correct: Mary and I were the speakers.*

#### Number: Agreement with the Antecedent

**38. A pronoun should agree with its antecedent in number.** Violations of this rule are made in the use of the personal pronouns (*I, me, you, he, them, etc.*).

*Examples: —*

*Incorrect: If anybody calls, tell them that I am not at home.*

*Correct: If anybody calls, tell him that I am not at home. See 22 b.*

*Incorrect: In China, women were kept in seclusion. Custom forbade her appearance on the street.*

*Correct: In China, women were kept in seclusion. Custom forbade their appearance on the street.*

#### Antecedents of Relative Pronouns

**39. Use relative pronouns that are appropriate.** The simple relative pronouns are the words *who, whose, whom, that, which, but, and as*.

*Who:* The words *who, whose, and whom* may refer to persons or to personified objects.

*Which:* The word *which* may refer to inanimate objects, to children, or to lower animals.

*That, But, and As* : The words *that*, *but*, and *as* may refer to persons, personified objects, lower animals, or inanimate objects, or to any two or more of these taken together.

a. The word *that* should not be used as a relative pronoun in a descriptive adjective clause.

*Example* : —

This knife, which (not *that*) I found to-day, belongs to my teacher.

b. The word *as* should be used as the relative pronoun when the antecedent or part of the antecedent is the word *such*.

*Examples* : —

*Incorrect* : He gave such orders that I had given.

*Correct* : He gave such orders *as* I had given.

c. The word *what* should not be used as a simple relative pronoun ; that is, it should not be made to refer to an antecedent in the principal clause. It may be a compound relative pronoun.

*Examples* : —

*Incorrect* : This is the place what I saw.

*Correct* : This is the place *that* I saw.

I know what you did.

#### Relational Use of the Relative Pronouns

**40. A relative pronoun should not be used unless it has a distinctive connective use.**

*Examples* : —

*Incorrect* : We will give you whatever assistance that we can.

**NOTE.**—In this sentence there are incorrectly two relative pronouns, and only one subordinate clause.

*Correct:* We will give you *whatever* assistance we can;

*or* We will give you all the assistance *that* we can.

#### Case : of Compound Relative Pronouns

**41.** The case form of a compound relative pronoun is determined by its use in the subordinate clause.

Violations of this rule are made in the use of the words *whoever* and *whomever* (or *whosoever* and *whomsoever*).

*Examples:*—

*Incorrect:* Whoever the king favors is fortunate.

*Correct:* Whomever the king favors is fortunate.

We will engage *whoever* is best qualified.

#### Case : of a Predicate Substantive

**42.** A pronoun used as predicate substantive (*i.e.*, after the verb *be*, *is*, *are*, *was*, *were*, etc.) should be of the nominative case form.

*Examples:*—

We did not know that it was *she*.

It is *I*.

**NOTE.**—A few rhetoricians defend the use of the expression, "It is *me*."

#### Case : of Objective Complements

**43.** The direct and the indirect objects of verbs and of infinitives should be of the objective case form.

*Examples:*—

Whom do you want?

He helped John and *me*.

*Whom* did you say they elected ?

They gave it to *us* girls.

We did not know *whom* to engage.

*Incorrect*: They gave it to we girls.

**Case : of Principal Word of a Prepositional Phrase**

**44. The principal word of a prepositional phrase should be of the objective case form.**

*Examples : —*

*Incorrect*: She walked with my sister and *I*.

*Correct*: She walked with my sister and *me*.

We shall see *whom* the joke is on.

*a.* The sentence, *She is taller than I*, is correct. The word "than" is not a preposition ; it is a conjunction. The sentence means, *She is taller than I am tall*.

**Case : of Appositive Modifiers**

**45. A pronoun used as an appositive modifier should agree with its antecedent in case.**

*Examples : —*

Her two nephews, James and *I*, were with her.

The invitation included all : *her, them, and me*.

Every one should obey the command : *I, she, and they*.

**EXERCISES**

Correct the following sentences, or choose the correct form, and give reasons.

1. Every evening I went to the woods to watch them make maple sirup.

2. The crane is not seen so often in this part of the country as (*they* or *it*) formerly (*were* or *was*).

3. When one goes camping you are shut off from all civilization.

4. The men (*that, which, or who*) constitute the team are absent.

5. There was not a man (*but who, but, or but that*) was in his place.

6. He resolved to tell no more fibs, which gave his father much pleasure.

7. There stood his father (*who or whom*) he thought had gone to town.

8. The rain had driven my sister and (*I or me*) from play.

9. She examined each book carefully and placed them again on the shelf.

10. Sparrows are one of the creatures that have followed civilization.

11. The fairy told him about what strange things that it could do.

12. He was older than (*I or me*).

13. He sent the book to James and (*I or me*).

14. One day George and (*myself or I*) went hunting for birds' nests.

15. It tells about giants in my story book.

16. I knew that it was (*he or him*).

17. I had visions of standing before one (*who or whom*) I knew would hate me.

18. His face was wrinkled, and they seemed to gather about his mouth and eyes.

19. They arrived at the fire sooner than (*we or us*).

20. He punished the culprits, Mary and (*I or me*).

21. (*Yourself or you*) and your friends are invited.

22. Mother went to town and left Mary and (*I or me*) to do the work.

23. That morning it poured down rain.

24. The old country school has its advantages. They are more democratic than city schools.

25. It was an exciting day for my sister and (*I* or *me*).  
26. In the center of the attic it was entirely vacant.  
27. We saw the cowboys attacked by Indians, and they killed so many that they were victorious.  
28. The fire scorched the molasses and caused (*them* or *it*) to turn black.  
29. I heard the clang of the fire engine and started to find it.  
30. Our school house, (*which* or *that*) was little and old, was half a mile distant.  
31. In our little town every one went to church on Sunday as regularly as they washed on Monday.  
32. All along the streets were stands where they sold refreshments.

### MODIFIERS

The student should know the exact use of every part of his sentence, and he should arrange the parts so that their use will be apparent. He should give special attention to the construction of participial phrases and to the arrangement of such words as *only*, *almost*, and *not*.

### Double Negatives

**46. Avoid the repetition of a negative modifier:** a double negative makes the assertion positive.

*Examples:—*

*Incorrect:* The room had not been used for many years only as a storeroom.

*Correct:* The room had not been used for many years except as a storeroom; or, For many years the room had been used only as a storeroom.

**Redundant Modifiers**

**47. Avoid useless modifiers.** A modifier should not be used unless it is necessary to express the thought.

*Examples:—*

*Incorrect:* The sun was rising *in the east*.

The hillside ~~was~~ becoming indistinct *to sight*.

*Correct:* The sun was rising.

~~The~~ hillside was becoming indistinct.

**Ellipsis of Modifiers**

**48. There should be no ellipsis of a modifier which is common to two or more words if the ellipsis would cause doubt as to the meaning of the sentence or if it would cause the sentence to sound awkward.**

*a.* The articles *a*, *an*, and *the*, and the possessive pronouns should not be omitted before any of the terms of a series of coördinate expressions if the ellipsis would cause doubt as to the number of terms. If one of these modifiers is used with more than the first term of a series, it should be used with all of them.

*Examples:—*

*One person:* We saw a lawyer and politician.

*Two persons:* We saw a lawyer and a politician.

*Incorrect:* The trees, the grass, and flowers were covered with dust.

*Correct:* The trees, the grass, and *the* flowers were covered with dust.

*b.* Avoid the ellipsis of a modifier if the omission causes an awkward sentence construction. See 63 *a*.

*Examples: —*

*Awkward:* The cars were piled on top of and around the engine.

*Better form:* The cars were piled on top of the engine and around it.

NOTE.—Such elliptical constructions are sometimes found in legal writing.

#### Dangling Modifiers

**49.** There should be no ellipsis of the word that a modifier is intended to modify. Supply the word or recast the sentence.

This error sometimes gives the sentence a meaning that is not intended, especially when a temporal clause (clause expressing time) or a participial phrase is used.

*Examples: —*

*Incorrect:* When a little girl, my grandmother often told me stories.

We started to the woods, arriving there at ten o'clock.

*Correct:* When *I was* a little girl, my grandmother often told me stories.

We started to the woods, *and arrived* there at ten o'clock.

#### Irrelevant Modifiers

**50.** Modifiers that draw the reader's attention from the principal thought should not be used.

When there are long modifiers within modifiers, the writer and the reader sometimes forget what the sentence is about. Sentences containing such irrelevant modifiers have been called "house-that-Jack-built" sentences. If an irrelevant modifier



contains material of real importance, it should be reconstructed as a coördinate clause or as a separate sentence.

*Examples:—*

*Not unified:* The sun looked like a ball of fire as it arose through the heavy fog that hung over the large grassy meadow which was dotted with small ponds of fresh water that shone in the morning light like sheets of silver.

*Better form:* As the sun arose through the heavy fog that hung over the large grassy meadow, it looked like a ball of fire. The small ponds of fresh water that dotted the meadow shone in the morning light like sheets of silver.

#### Indefinite Modifiers

##### 51. Avoid the use of indefinite modifiers.

*a.* The expressions *so*, *such*, and *such a*, should not be used indefinitely when they are not followed by a clause expressing result.

*Examples:—*

*Incorrect:* It was such a beautiful day.

*Correct:* It was a beautiful day.

It was such a beautiful horse that every one stopped to admire it.

*b.* The demonstrative adjective *those*, when it is not supplemented by a limiting adjective modifier, should not be used indefinitely.

*Examples:—*

*Incorrect:* He told some of those old sea yarns.

*Correct:* He told some old sea yarns.

He told some of those old sea yarns that only sailors can tell effectively.

c. The superlative form of an adjective should not be used indefinitely.

*Examples : —*

*Incorrect :* The girl had the prettiest brown eyes and the sweetest little face.

*Correct :* The girl had the prettiest brown eyes and the sweetest little face that I had ever seen.

#### Arrangement of Modifiers

52. A modifier should be so placed that its use will be apparent.

The following sentences have different meanings:  
*This man only was asked for money. This man was only asked for money. This man was asked only for money.*

*Examples : —*

*Incorrect :* He paid for the book that he had lost the next day.

*Correct :* The next day he paid for the book that he had lost.

a. A construction known as the “split infinitive” is occasionally used by good writers, but it should be avoided. The word *to* is the sign of the infinitive and it should not be separated from the infinitive root by a modifier.

*Bad form :* We desired to thoroughly explore the cave.

*Good form :* We desired to explore the cave thoroughly.

#### Possessive Modifiers

53. The possessive form of nouns is regularly made by adding 's to words not ending in an s

sound, and by adding an apostrophe to words that end in an *s* sound; *e.g.* A boy's task; The boys' task; The men's task.

*a.* It is best to form the possessive of proper names by adding 's unless the addition makes the name difficult to pronounce.

*Good form:* K<sup>é</sup>ats's poems; Holmes's books.

*b.* The apostrophe should never be used with the possessive pronouns *its*, *his*, *theirs*, and *yours*.

*c.* When two names are combined in one possession, the apostrophe should be used with only the last name; *e.g.*

The Farmers and Merchants' bank.

*d.* The apostrophe should not be omitted with nouns denoting time when they are used as possessive modifiers; *e.g.*

A year's experience; A six weeks' vacation.

*e.* It is best to avoid the possessive form in nouns that denote inanimate objects, and where there is no actual possession. Thus, it is better to say, *The leaves of the tree*, than, *The tree's leaves*.

#### Possessive Modifier with a Gerund

**54.** The possessive use of a noun or pronoun is often not recognized in a prepositional phrase that contains a gerund.

*Examples:—*

*Incorrect:* The thought of you being alone troubles me.

He had never said a word about John going to college.

*Correct*: The thought of *your* being alone troubles me.

He had never said a word about *John's* going to college.

a. A participle used as an adjective modifier is to be distinguished from a gerund used as the principal word of a prepositional phrase; *e.g.*

We listened to the bird singing in the apple tree.

#### Demonstrative Adjective Modifiers

**55. A demonstrative adjective (*this, that, these, or those*), when used as a modifier, should agree in number with the word it modifies.**

*Examples*: —

*Incorrect*: He filled his library with these kind of books.

*Correct*: He filled his library with *this* kind of books.

#### EXERCISES

Correct the following sentences and give reasons.

1. He was returning back to the city.
2. After singing some old, high school songs, the automobile carried us back to the city.
3. No one never knew who took the book.
4. It is undignified for and unbecoming to men to fight.
5. She was a girl of about twenty years of age.
6. Every pupil is not industrious.
7. He had a thirty-six months license to teach.
8. It was an ideal day for a picnic, for the sun was so bright and the flowers were so beautiful.
9. He was almost if not the oldest man in the town.
10. Looking carefully into the trees, discarded birds' nests could be seen.
11. We could not guess it's meaning.

## **RULES IN GRAMMAR**

12. It was one of those bright, moonlight nights in summer.

13. He was not expected to live but a short time.

14. We packed our provisions when we left camp in a heavy pine box.

15. They decided to immediately depart.

16. His father and his mother and sister were with him.

17. While fumbling in his pocket for the money, the train began to move.

18. We rented a boat from a farmer about fifteen feet long.

19. He disappeared from sight.

20. High school fraternities are copied after, and they probably originated from college fraternities.

21. We lived in one of those little towns in which there was no theater.

22. We met a hardy throng of fishermen.

23. We visited Aunt Mary, remaining with her all day.

24. The world usually admires and demands the polite person for the responsible position.

25. He usually always goes to town on Saturday.

26. There was scarcely no wind.

27. Sitting around our camp fire, the shadows seemed to be fantastic creatures.

28. The sun was sinking down below the horizon.

29. I learned to almost hate him.

30. I want out. I want off.

31. We did not like those kind of grapes.

32. He came a half an hour later.

## **COORDINATION AND SUBORDINATION OF THOUGHTS**

### **Complex Sentences**

A thought which acts as the subject or predicate of another thought is said to be dependent, or sub-

ordinate; the clause that expresses a dependent thought is called a dependent, or subordinate, clause, and the sentence that contains a dependent clause is said to be complex. The sentence, *He came when he was called*, is complex; and the clause, *when he was called*, is dependent, because the clause is a part of the predicate, *came when he was called*.

The sentence, *Why he did this is not known*, is complex, and the clause, *Why he did this*, is dependent, because the clause is the subject of the sentence.

The connectives that are used in complex sentences may be placed in three groups: first, relative pronouns, such as *who*, *whoever*, *which*, *whichever*, *what*, *whatever*, *that*, *but*, and *as*; second, conjunctive adverbs, such as *when*, *whenever*, *where*, *wherever*, *whereon*, *wherein*, *while*, *whence*, and *as*; third, pure subordinate conjunctions, such as, *if*, *for*, *because*, *after*, *before*, *until*, *as*, *that*, and *in order that*.

#### Compound Sentences

Sentences that are used together to form a piece of discourse express coördinate<sup>1</sup> and independent thoughts. Some relation should exist between the thoughts, however, or the sentences should not be used together. Sometimes two or more coördinate independent thoughts are so closely related that they are expressed by one sentence. A sentence

<sup>1</sup> *I.e.* of equal rank.

which expresses ~~two~~ or more coördinate independent thoughts is said to be compound, and the clauses that express the coördinate thoughts are called coördinate independent clauses. The sentence, *The man is honest, but he is careless*, is compound, and the expressions, *The man is honest*, and *he is careless*, are coördinate independent clauses.

The conjunctions that may be used in compound sentences to express the relation between the coördinate independent thoughts, may be arranged in four groups: first, *and, also, besides, moreover, furthermore, both* — *and*, etc.; second, *but, however, nevertheless, yet, still*, etc.; third, *or, nor, either* — *or, neither* — *nor, otherwise*, etc.; fourth, *therefore, for, consequently, hence, accordingly, so, thus*, etc.

#### Simple Sentences

If a thought is not dependent and is not closely related to another thought, it may be expressed alone by a simple sentence; *e.g.* He is honest.

#### The Law of Parallel Construction

A principle of coördination, sometimes called the law of parallel construction, requires that coördinate thoughts or coördinate thought elements should be expressed by coördinate sentences (or clauses) or by coördinate sentence parts. This law also implies the converse: Thoughts or thought elements that are not coördinate should not be expressed by coördinate sentences or by coördinate sentence parts.

**Unwarranted Subordination**

**56. Coördinate independent thoughts should be expressed by coördinate independent clauses or by coordinate independent sentences. An independent thought should not be expressed as though it were dependent.**

*Examples: —*

*Incorrect:* I walked rapidly for three or four miles, when, being discouraged, I decided to go home.

*Correct:* I walked rapidly for three or four miles, *and then*, being discouraged, I decided to go home; *or*, I walked rapidly for three or four miles. Then, being discouraged, I decided to go home.

NOTE. — The second clause does not tell the time of the walking. It expresses an additional independent thought.

*Incorrect:* I was told to wait, which I did.

*Correct:* I was told to wait, *and* I waited.

NOTE. — The clause, “which I did,” is not an adjective modifier of any word in the principal clause. It expresses an additional independent thought. See 36 *b*.

*a.* The “and which” construction: Avoid the use of such double connectives as *and which* and *but which*.

*Examples: —*

*Incorrect:* Near the river were swamps full of coarse grass, and over which the fog of the early morning was still resting.

*Correct:* Near the river were swamps full of coarse grass, and over them the fog of the early morning was still resting; *or*, Near the river were swamps full of coarse grass, over which the fog of the early morning was still resting.



NOTE.—*And* indicates that the relation between the thoughts is coördinate, and *which*, that it is subordinate. Of course, it cannot be both.

#### Unwarranted Coördination

**57. Thoughts that are not coördinate should not be expressed by clauses or sentences that are coördinate. A dependent thought should not be expressed as though it were independent.**

*Examples:—*

*Incorrect:* The breeze increased until it became a gale. The mighty power of which made the great trees sway and bend.

*Correct:* The breeze increased until it became a gale, the mighty power of which made the great trees sway and bend.

#### Reversed Sentence Structure

**58. A dependent thought is sometimes incorrectly expressed as though it were the principal thought; and the principal thought, as though it were dependent. This error frequently occurs with the connectives *when*, *until*, and *before*.**

*Examples:—*

*Incorrect:* We started for home, when to our great consternation we found we were lost.

We had not gone far before we saw a large dog in the road.

*Correct:* *When we started for home*, to our great consternation we found we were lost.

*Before we had gone far*, we saw a large dog in the road; or, *When we had gone but a short distance*, we saw a large dog in the road.

## Compound Sentences Unwarranted

**59. Avoid compound sentences that are awkward or loosely constructed.**

*a.* Two or more coördinate independent thoughts should not be expressed together in one compound sentence unless their subject matter is closely related.

*Examples: —*

*Incorrect:* Thomas Malory's *Le Morte D'Arthur* was written in 1485, and I do not think it so interesting as Tennyson's *Idylls of the King*.

*Correct:* Thomas Malory's *Le Morte D'Arthur* was written in 1485. I do not think it so interesting as Tennyson's *Idylls of the King*.

*b.* Avoid long, loosely constructed compound sentences of many members.

**NOTE.**—Children sometimes tell a story in one compound sentence, the members of which are connected by the conjunction *and*. Students should be careful to subordinate dependent thoughts, and to combine in compound sentences only those thoughts that are most closely related.

*Loosely constructed:* The log raised one end of the raft, and I was thrown into the water, and my foot was caught between two boards of the raft when I fell, and I was not able to free myself.

*Better construction:* The log raised one end of the raft and I was thrown into the water. When I fell, my foot was caught between two boards of the raft, and I was not able to free myself.

**Unwarranted Simple Sentence Construction**

**60. Two or more coördinate independent thoughts are incorrectly expressed by simple sentences when the relation between them is very close.**

*Unwarranted separation:* The boy studies hard. He does not learn rapidly.

*Better construction:* The boy studies hard, but he does not learn rapidly.

**NOTE.**—The use of many simple sentences in a piece of discourse is likely to make it wordy and to give it a jolting movement.

**EXERCISES**

Correct the following sentences and give reasons.

1. I had not gone far until I heard my name called several times.
2. I knew only one boy in the schoolroom which I entered, whom I soon spied out and took a seat by his side.
3. Our provisions were exhausted. We went home.
4. I was called to the teacher's desk, where I went, sobbing as if my heart would break.
5. I was going down town yesterday, when I met your brother.
6. We invited Miss Smith, another of the teachers, and who lived only a short distance from our house.
7. My little friend invited me to go to her play room, which I did.
8. When Uncle Tom comes to visit us, we have chocolate cake for supper, and he was a soldier in the Civil War.
9. We had not waited long before Joe came with the bridle.
10. The house was little. It was old and weather-beaten. It was inhabited only by owls and bats.

11. Suddenly I came to a place where the ice ~~was~~ not solid, which broke with my weight.

12. In the yard stood an old, whitewashed cottage. The dark outline of which could be seen but indistinctly beneath the tall trees.

13. The door stood partly ajar, through which the moonbeams stole.

14. The cloud rose slowly and hid the sun, after which it took a darker hue.

15. She had eyes that were bright and unwavering, and which seemed to take in everything at a glance.

16. We had not read far until we thought we heard some one coming.

17. I asked him to go, which he did.

## COÖRDINATION AND SUBORDINATION OF THOUGHT ELEMENTS

### Indicate Coördination by Sentence Structure

61. Thought elements that have the same use in the composition of a thought should be expressed by sentence parts similar in structure.

*Examples:—*

*Incorrect:* We liked to pop corn and roasting chestnuts over the fire.

She spent her time at theaters and gossiping about her neighbors.

*Correct:* We liked to *pop* corn and to *roast* chestnuts over the fire.

She spent her time *attending* theaters and *gossiping* about her neighbors.

**NOTE.**—The coördinate parts of the compound modifier should be similar in structure.

## Unwarranted Coördination

**62.** Thought elements that do not have the same use in the composition of a thought should not be expressed by sentence parts similar in structure.

*a.* A series of expressions: Thought elements that do not have the same use should not be expressed in a series.

*Examples:—*

*Incorrect:* The apples were large, ripe, juicy, and cost five cents each.

*Correct:* The apples were large, ripe, and juicy, and cost five cents each.

**NOTE.**—Only the first three terms are predicate adjectives after the verb *were*.

*b.* A thought element subordinate to another should not be expressed as though it were coördinate with it.

*Examples:—*

*Incorrect:* He told us to be careful and not to get hurt.

*Correct:* He told us to be careful *not to get hurt*; or, He told us to be careful in order that we might not get hurt.

**NOTE.**—He told us to do only one thing.

*c.* Avoid coördinating incongruous ideas.

*Examples:—*

*Incorrect:* He carried a large umbrella and a clear conscience.

*Correct:* He carried a large umbrella. His conscience was clear.

## Unwarranted Coördination by Ellipsis

63. There should be no ellipsis of a word, phrase, or clause if the ellipsis causes thought elements to seem to be coördinate when they are not.

*Examples:—*

*Incorrect:* He spends as much or more money than I.

Bounce will be lonesome and wonder what has become of his playmate.

*Correct:* He spends as much money as I or more (than I spend).

Bounce *will be* lonesome and *will wonder* what has become of his playmate.

NOTE.—The expression, “than I,” is not a modifier of both the words *much* and *more*. The coördinate thought elements are *as much as I* and *more than I*.

NOTE.—The expressions *lonesome* and *wonder what has become of his playmate*, are not coördinate. The clauses are coördinate.

*a.* There should be no ellipsis of a modifier that is common to two or more words if its uses are different. (See 48.)

*Examples:—*

*Incorrect:* The building stood facing and only a few feet from Main Street.

*Correct:* The building stood facing Main Street and only a few feet from it.

NOTE.—The construction may be grammatically correct, but it is not rhetorically effective.

## Coördinate Construction with Correlative Conjunctions

64. The parts of a correlative conjunction (*either — or, neither — nor, both — and, not only — but*

also, etc.) should be followed by similar sentence constructions.

*Examples: —*

*Incorrect:* He not only helped me but also my brother.

*Correct:* He helped not only me but also my brother.

He not only helped me but also persuaded others to do so.

#### Improper Subordination

**65. Sentences should be so constructed as to show the exact use of every subordinate thought element. Avoid awkward and indefinite constructions.**

*Examples: —*

*Incorrect:* The city has many institutions of learning that would be of great value to the student to know something about.

*Correct:* The city has many institutions of learning, a knowledge of which would be of great value to the student.

**a. Avoid unwarranted ellipsis in the expression of subordinate thought elements.**

*Examples: —*

*Incorrect:* Their manner of living is entirely different from other people.

He was almost if not the oldest man in town.

*Correct:* Their manner of living is entirely different from that of other people.

He was almost the oldest man in town, if not the oldest.

#### EXERCISES

Correct the following sentences and give reasons.

1. We want you to be sure and be with us. -
2. Burns lived among and loved such scenes.

3. We began rowing and to watch the sky anxiously.
4. The picture is among if not the best of his works of art.
5. Andrew Jackson was a man who either made ardent friends or bitter enemies.
6. He is as tall if not taller than I.
7. I promised to go and help him.
8. I am a high school graduate, a senior in Holton College, and have had one year's experience as teacher.
9. The teacher was not only loved by the pupils but also by the parents of the pupils.
10. He said that his record was as good or better than mine.
11. She promised to sing and that she would play on the violin.
12. The people were healthy, prosperous, contented, and spent much of their time in the fields.
13. Stevenson's poems express simple thoughts, that is, thoughts that are similar to the way children think.
14. The postal system does not bring enough income to pay postmasters, mail clerks, and many other expenses.
15. We ran across the field to our father and calling for him at every breath.

## COMPOUND WORDS

The printer of to-day is perplexed to know how to form compound words, much as Chaucer was perplexed to know what word-forms to choose. So far as word-compounding is concerned, our language is in a state of rapid change and growth. When a student is in doubt how to write a compound word he should consult a reputable dictionary; remembering, however, that no dictionary is entirely con-



## RULES IN GRAMMAR

sistent in its method of word-compounding, and that no two dictionaries agree entirely in their selection of compound forms.

Most of our words of more than one syllable are of compound origin. Suffixes and prefixes are remnants of words once used in forming compounds. When two modern words are used to express one idea, the compositor must decide how the compound is to be printed. Shall it be a two-word compound, a hyphenated compound, or a solid compound? Sometimes compositors do not agree; *e.g.* one reputable dictionary gives *toll gate*; another, *toll-gate*; and a third, *tollgate*.

NOTE.—In the “New International” dictionary the parts of a hyphenated compound are separated by a hyphen twice as long as that used between syllables. In the “Standard” dictionary two oblique parallel lines are used.

### General Theory

As a general theory of word-compounding, we may say that when two words are used together to express one idea, they are drawn more closely together by the use of the hyphen; when the word is so commonly used that the meaning of the component parts is no longer thought of, the compound is unhyphenated. This principle explains the history of such words as *base ball* (a game with bases), *base-ball*, *baseball*; *fire place* (a place for fire), *fire-place*, *fireplace*; *news paper*, *news-paper*, *newspaper*; *barn yard*, *barn-yard*, *barnyard*, etc.

### General Tendency

The general tendency in Modern English is to avoid the hyphenated compound, especially when the component parts are long. However, the hyphen is sometimes necessary to prevent confusion, and custom demands that it should be used in many places.

### Some Principles

66. The hyphen should be used in writing fractions, compound numerals below one hundred, and compounds containing numerals; *e.g. three-fourths, two hundred twenty-seven, two-word compounds.*

67. The hyphen should be used to distinguish words similar in spelling but different in meaning and pronunciation; *e.g. re-collect, recollect; re-cover, recover; re-form, reform.* The hyphen is also sometimes used in place of the diæresis to separate two vowels that are not to be pronounced together; *e.g. reëlect or re-elect, coördinate or co-ordinate, præengage or pre-engage.*

68. The hyphen is usually used when an adjective is compounded with a participle unless the compound has been so much used that the component parts are forgotten. Adverbs in *ly* and participles should not form hyphenated or solid compounds.

### Examples : —

Old-fashioned, white-haired, dark-eyed, good-natured, queer-looking, tight-fitting, barefooted. Newly married, hastily written.

69. Especial attention is called to the following forms : —

anything (general)	any thing (particular)
anybody	each other
downstairs (location)	down stairs (down the stairs)
everything (general)	every thing (particular)
indeed	in front
instead	in order
nothing (general)	no thing (particular)
one (any one, every one, no one, some one, etc.)	some thing (particular)
something (general)	second base (etc.)
somewhat	so that
wherever	on top (etc.)
	within

NOTE. — The words *any*, *each*, *every*, and *no* may be used in solid compounds when they are used in a general sense to refer indefinitely to the members of a group; *e.g.* *Everything* was destroyed by fire. However, these words should be used separately when they are used as modifiers in the particular sense of reference to the individuals of a group; *e.g.* *Every thing* was in its proper place.

NOTE. — Most good writers do not use the word *one* as a member of a hyphened or solid compound.

70. The following are the preferred forms of some compounds that the student will have occasion to use frequently : —

(the) afternoon	apple tree (etc.)	barn door
any more	armchair	barnyard
any one	back door	baseball
anything (see 69)	background	beehive
anywhere	barefooted	

blackberry	hillside	postman
blackbird	himself (etc.)	postmaster
blackboard	however	post office
bookcase	in order	railroad
camp fire	inside	raindrop
cast-off (adj.)	katydid	sawmill
childlike	lamplight	scarecrow
churchyard	* . . like	school boy
cobweb	midnight	school children
copy book	midwinter	school days
dining room	mocking bird	schoolhouse
do not	moonlight	schoolroom
doorbell	near by (adv.)	school-teacher
doorstep	nevertheless	self-respect (etc.)
doorway	newsboy	shotgun
dooryard	newspaper	somewhat
driveway	northeast (etc.)	spinning wheel
eyebrows	notwithstanding	stairway
farmhouse	old-fashioned	storekeeper
farmyard	outside	street car
fireflies	overalls	sunbeam
fireplace	overcareful	sunbonnet
first base (etc.)	overcast	Sunday school
fisherman	overhead	sunrise
footstep	overhung	sunset
forehead	overjoyed	sunshine
good-by	passers-by	thereby
good night	pitchfork	therefore
grandfather	playground	to-day
graveyard	playhouse	tombstone
haystack	policeman	to-morrow
"hide and seek"	pop corn	toothache

\* NOTE. — . . . like, solid except in unusual compounds and when following the letter *l*; e.g. childlike, bell-like.

tree top	whitewashed	withstand
water lily	windmill	worn-out (adj.)
whippoorwill	within (etc.)	yourself (etc.)

### DICTION

The expression, "A person's diction," means his choice and use of words. The study of diction treats of the meaning and application of words.

At the beginning of the first course in composition, students should guard against the use of poetic and conventional diction. The idea that their themes should contain lofty thought, expressed in high-sounding phrases will retard all real progress, for the composition course should be, primarily, a drill in clear and unified thinking. The themes should contain the students' best every-day thought; such thought as they would use in addressing any well educated person. The diction should be that of dignified, sincere, every-day prose, avoiding all colloquial, vulgar and slang words and phrases.

#### Poetic Words

71. Such poetic words as the following should be avoided in students' themes: *O'er*, *'neath*, *oft*, *oft-times*, *morn*, *eve*, *maid*, *maiden*, *damsel*, *vale*, *lea*, *dell*, *cot* (for *cottage*).

#### Conventional Expressions

72. Avoid worn and conventional words and phrases. They are weak, and they often suggest affectation and pompousness.

*Examples:—*

A youth of seventeen summers.

Hair whitened by the frost of many winters.

Silence reigned supreme.

Night dropp'd her sable curtain.

Tripped the light fantastic.

Made a beautiful picture.

In all its glory.

Winging its way.

Wended his way.

Old Sol.

Little tots.

Pearly teeth.

Flaxen hair.

Alabaster brow.

The fair sex.

The weaker sex.

Gently wafted.

**Colloquial Expressions**

**73.** Colloquial expressions are those which are used in informal conversation but avoided by educated people in dignified discourse. They should not occur in students' themes, except in a direct quotation.

*Examples:—*

*Don't, couldn't, etc., A nice day, Plenty of time, A lot of trouble, In a bad fix, To fix the watch, I guess you are right, Your intention is all right, Our folks, A hustler, A cute trick, Gumption, To boom a town, A boom in prices, Chum.*

**Vulgarisms**

**74.** Vulgarisms are expressions offensive to good taste. The word vulgar is properly applied to all profane and obscene language, to most slang expressions, and to many words, not reputable, that characterize the language of the uneducated. The following are some vulgarisms of the uneducated.

*Ain't, Busted, Tote, Sort of* (adv.), *Kind of* (adv.), *Back a letter, Pants, Seldom or ever, I s'pose, To own up, Right* (very); *Directly* (as soon as), *Right smart*.

#### **Repetition of Words**

75. The student should avoid using a word or phrase so often that the repetition becomes monotonous. Repetition may be avoided by the use of a pronoun, a pronominal adjective, or a synonym, or by a change in sentence construction.

## DEFINITIONS IN DICTION

We should use words that are reputable, national, and present; that is, we should choose words that are recognized as good by educated people, words that are in good usage throughout the nation, and words that are in good usage at the present time.

**Barbarisms.** Barbarisms are words or phrases that are not reputable or not national or not in present use; *e.g.* vulgarisms, foreign words, and obsolete words.

**Vulgarisms.** (See Rule 74.)

**Colloquialisms.** Colloquialisms are words and phrases used in informal conversation but avoided in dignified discourse. (See Rule 73.)

**Slang.** The word *slang* is hard to define because it is so new that its exact meaning has not been definitely fixed. Usually the word *slang* denotes popular expressions that are recognized (usually by those who use them) as not reputable, either because of their nature or because of the way in which they are used. Often an expression, good when properly used, is so much overused and misused that it becomes vulgar slang. The expressions "kidding" and "talking through his hat" are examples of vulgar expressions that are recog-



nized as *slang* because of their nature. The expressions "fierce" and "perfectly lovely" are examples of expressions that become slang when they are used in a way that is recognized as not reputable, as in the sentences, "This lesson is something fierce," and "It was a perfectly lovely steak."

Sometimes\* the word *slang* is applied to the jargon of a particular class of people; for example, "thieves' slang," "sailors' slang," "college slang," "baseball slang," etc. Occasionally such slang words attain to the dignity of technical words and are to be accepted in certain relations; thus, the expression "muffed the ball" may be permissible in an account of a ball game.

**Americanisms** are expressions that are recognized as good in America but not recognized as good in Great Britain.

**Localisms**, or provincialisms, are expressions that are peculiar to a particular part of the country; for example, "*tote*" is a localism of the Southern states.

**Obsolete Words.** Obsolete, or archaic words are words that have gone out of good use.

**Obsolescent words** are words that are going out of good use.

**Newly coined words** are words that have appeared but recently in the language. Some newly coined words, especially scientific terms, will become reputable in the future.

**Improprieties** are expressions, good when properly used, that are unintentionally applied in improper ways. There are obvious improprieties in the colored missionary's appeal: "You rich white folks should look down from your hieroglyphics and take pity on the commiseration of the poor African people."

**Solecisms** are ungrammatical phrases and sentences.

**Synonyms** are words that express similar ideas. Theoretically, no two words express exactly the same idea, but the meaning of a word may sometimes be explained in a general way by the use of a synonym. Some synonyms of the word *abuse* are *harm*, *wrong*, *damage*, *misuse*, *injure*, and *impose upon*.

**Antonyms** are words that express opposite ideas. Some antonyms of the word *abuse* are *protect*, *shield*, *benefit*, *care for*, and *favor*.

**Homonyms** are words that are similar in sound but different in meaning. *Bow* is a homonym of *bough*, and the verb *bear* is a homonym of the noun *bear*.

**Ellipsis.** An ellipsis is the omission of a word or of a group of words essential to the grammatical structure of a sentence. An ellipsis is usually not to be regarded as an error when the meaning of the sentence is clear without the word or words; e.g. This is the book [that] I bought.

**Redundancy.** A redundant expression is a word or group of words that is superfluous. Redundant expressions are of several kinds, the most common of which are: pleonasm, tautology, verbosity, and prolixity.

**Pleonasm.** Pleonasm is the use of words not necessary to express the thought of the sentence; *e.g.* A widow woman; The sun was rising in the east.

**Tautology.** Tautology is the unnecessary repetition of an idea; *e.g.* They retreated *and went back*; He wrote an autobiography *of his life*.

**Verbosity.** Verbosity means wordiness. Sometimes twenty words are used to express a thought that could be expressed by ten words if the sentence were recast. Such a sentence is verbose, though it may not contain pleonasm. Example: There were ten men that were in the room. (Ten men were in the room.)

**Prolixity.** Prolixity is an excessive use of details.

## GLOSSARY OF MISUSED WORDS AND PHRASES

**Above** — **more than**. *Above* should not be used with words denoting quantity or number, as in the sentence, "There were above twenty present." Say, "More than twenty were present."

**To accept** — **to except**. *To accept* means *to receive*. *To except* means *to exclude, to make an exception*. I accept a present. I approve of all that has been done and except nothing.

**Accept of**. Pleonasm. Say, "Accept."

**Ain't**. Vulgarism. Say, "Am not."

**Alike**. *Alike* implies a comparison of two or more. It is incorrect to say, "He treats every one alike." Say, "He treats all alike."

**All the farther**. A vulgarism, probably derived from *all the distance*. Say, "This is as far as I have gone."

**Alright**. Incorrect orthography for *all right*. The expression *all right* is colloquial.

**Amid (amidst)** — **among**. Both words mean *surrounded by*. *Among* should be used when individual persons or things surround. Say, "Amid the smoke"; "Among the people."

**Among** — **between**. *Among* denotes relation mutually affecting more than two: *between* denotes relation affecting only two. Discord exists among three or more, and between two.

**NOTE**. — *Correct*: "The distance between the men in the line was not great." (The distance is between any two.)

**And** — **to**. Do not substitute the conjunction *and* for the infinitive sign *to*. Say, "Try to come." (Not, "Try and come.") See 61 b.

**And etc.** Pleonasm. Omit *and*.

**Any where.** Orthographical error. Write, "Anywhere."

**Anywheres.** Vulgarism. Say, "Anywhere."

**To appreciate highly.** Barbarism. *Appreciate* means *to estimate the value of*. Say, "Appreciate," or "Appreciate thoroughly."

**As if — that.** Do not use the expression *as if* as an expletive to introduce a substantive clause, as in the sentence, "They feel as if they are friendless." Say, "They feel that they are friendless."

**Beside — besides.** Modern writers favor *beside* as a preposition with the meaning *at the side of*, and *besides* as a preposition or an adverb meaning *in addition to* or *moreover*. Say, "He stood beside me"; "Besides this, there is another reason."

**But that — that.** *But that* should not be used as an expletive. Say, "I do not doubt that he will come."

**Bunch — company — group.** The noun *bunch* should be applied only to things of the same kind growing together or fastened together; *e.g.* A bunch of flowers, A bunch of grass. There is some authority for the expression, "A bunch of ducks." The expression, "A bunch of cattle," is a localism. The expression "A bunch of girls," is a vulgarism.

**To calculate.** See *guess*.

**Can — may.** *Can* denotes ability. *May* denotes permission. Say, "Do you think that I can do the work?"; "May I go, please?"

**To claim.** *Claim* means *to assert ownership*. It should not be made synonymous with *assert*, *declare*, *say*, etc.

**To clerk.** The verb *clerk* (to work as a clerk) is becoming reputable. It has been considered as a colloquialism.

**Co-eds.** College slang. Say, "The girls of the school."

**Completed.** Vulgarism. Say, "She is fair complexioned."

**Date.** The word *date* is vulgar when used with the meaning *engagement* or *appointment*.

**Different than, Different to.** Improproprieties. Say, "Different from."

**Disremember.** A localism. Say, "Do not remember."

**To emigrate — to immigrate.** *To emigrate* means to go from a country with the intention of residing in another country. *To immigrate* means to enter a country with the intention of adopting it as a place of residence.

**Enthuse.** Not yet reputable as a verb. Say, "Arouse to enthusiasm."

**Equal.** Equal implies a comparison of two or more. It is incorrect to say, "Every one should have equal opportunities". Say, "All should have equal opportunities," or "Every one should have equal opportunities with every other one."

**Equally as good** (large, etc.). Pleonasm. Say, "Equally good."

**To except.** See *to accept*.

**Except — unless.** *Except* used as a conjunction is obsolescent. Say, "I shall not go unless [not *except*] I am needed."

**To expect.** *Expect* should refer only to the future. It should not be used with the meaning *to think*, *to suppose*, or *to suspect*. Say, "I suppose that he did this."

**A falls, a ways, a woods.** Not grammatical. Say, "The falls were"; "A waterfall was"; "He was a long way from home."

**Farther — further.** Use *farther* with the meaning *greater distance*; *further* with the meaning *additional*. Say, "He walked farther"; "There is nothing further to be said."

**Fewer — less** (as adjectives). *Fewer* should be used with expressions denoting number: *less*, with expressions denoting quantity. Say, "Fewer classes"; "Less work."

**First.** Say, "The first six"; not, "The six first."

**To fix.** Colloquial when used with the meaning to *repair*.

**Folks.** *Folks* is much used in such expressions as "Young folks," "His folks," etc. It was considered colloquial, but it seems to be becoming reputable. Many good writers still avoid it in dignified discourse.

**Gent.** Vulgarism. Say, "Gentleman."

**Got.** Often used indefinitely and unnecessarily; e.g. "He has got his lesson." Say, "He has prepared his lesson," or "He has his lesson."

**Gotten.** *Got* is preferable.

**To guess, to reckon, to calculate.** Colloquial localisms when used with the meaning to *think* or to *suppose*.

**Had have.** A vulgarism. Say, "If I had gone."

**Had ought, hadn't ought.** Vulgarisms. Say, "Ought"; "Ought not."

**Here — there.** *Here* means *in this place*. It is incorrectly used in narration in an historical present sense when such a construction is incongruous; e.g. "He remained here for two years and then left that place." Say, "He remained there."

**House — home.** *Home* denotes a dwelling house made dear by the associations of family life. *House*, a broader term, usually denotes a building inhabited by men or lower animals. "To the traveler a *hotel* is not a home."

**Hung — hanged.** Use *hanged* with the meaning *executed*.

**A human.** Colloquial as a noun. Say, "A human being."

**In — into.** *In* denotes position within. *Into* denotes motion from without to a position within. "I jump from the bank into the water: then I can jump in the water."

**Indecided.** Barbarism. Say, "Undecided."

**An invite.** Slang. Say, "An invitation."

**Kind of — somewhat, rather.** The expression *kind of* is a vulgarism when used as an adverb. Say, "I am somewhat surprised."

**Later on.** Pleonasm. Say, "Later in the evening."

**To lay — to lie.** *Lay* is transitive, and means *to place*. Its parts are *lay, laid, laid*. *Lie* is intransitive, and means *to recline*. Its parts are *lie, lay, lain*. Say, "I ~~laid~~ the book on the table and there it lies."

**To leave — to let.** *To leave* is a vulgarism when used with the meaning *to let, to permit*. Say, "Let me help you"; "Let me go."

**Less — fewer.** See *fewer*.

**Lie.** See *lay*.

**Like — that.** *Like* is a vulgarism when substituted for the expletive *that*. Say, "It seemed to him that (not *like*) he was dreaming."

**Like — as.** *Like* may be used as a preposition, but it should not be used as a conjunctive adverb. Say, "He looks like me"; "He did as (not *like*) he had been told to do."

**Like — as if.** *Like* is a vulgarism when substituted for the expression *as if*. Say, "The bird acted as if (not *like*) it were hungry." The sentence means, "The bird acted as (not *like*) it would act if it were hungry." If you are in doubt about the construction of such a sentence, supply the ellipsis.

**May.** See *can*.

**Most — almost.** *Most* is a vulgarism when used as an adverb with the meaning *not quite*. Say, "The house was almost covered with leaves."

**Most all.** Vulgarism. Say, "Most of the houses," or "Almost all of the houses."

**Myself.** The intensive pronouns *myself, himself, etc.*, are incorrectly used when they are substituted for the simple pronouns *I, me, he, him, etc.* Say, "You (not *yourself*) and your friends are invited."

**Nearby or near-by (adjective).** Colloquial, though much used in newspapers, and becoming reputable. "An adjacent town," is the better term.



**Near by** (adverb). Pleonasm. Say, "The river flowed near (not *near by*)."

**Near by** or **near-by** (preposition). Pleonasm. Say, "He stood near (not *near by*) the door."

**Nice**. *Nice* may mean delicate, fine, or fastidious. It is a colloquialism when used to mean *pleasing*, *good*, or *delightful*. Say, "A beautiful day."

**Observance** — **observation**. *Observance* means *the act of heeding a law, custom, etc.* Say, "A strict observance of the rule"; "Observation of the stars."

**Of**. A vulgarism when used with the auxiliaries *may*, *might*, *could*, *would*, and *should* as a substitute for *have*. Say, "Might have (not *of*) studied."

**One**. Most good writers do not compound the word *one* with such words as *every*, *any*, *some*, and *each*. Write, "Each one," "Some one," etc.

**Only** — **except**. *Only* should not be used as a preposition. Say, "Nothing could be seen except (not *only*) a dim light."

**Or** — **nor**. Say, "Either — or"; "Neither — nor."

**Overly**. Vulgarism. Say, "The apple is overripe."

**Pants**. Colloquial and vulgar. Say, "Trousers."

**Party** — **person**. *Party* is used in contracts and in legal writings with the meaning *person* or *persons*. It is a vulgarism when used with this meaning in other kinds of discourse. Say, "This is the person (not *party*) whom I saw."

**Past** — **last**. Say, "The last (not *past*) two years."

**Per**. *Per* should be used only with Latin words. Say, "Per annum," or "A year."

**Phone**. Colloquial. Say, "Telephone," "Megaphone," etc.

**Photo**. Colloquial. Say, "Photograph."

**Picture** — **scene**. A picture is a representation, drawn or painted. Say, "The house and trees made a beautiful scene" (not *picture*), or "They were beautiful."

**Plenty.** Obsolete as an adjective and vulgar as an adverb. Reputable only as a noun. Say, "Sweet enough" (not *plenty sweet*); "Fruit was plentiful" (not *plenty*).

**Preventative.** Vulgarism. Say, "Preventive."

**Proven.** *Proved* is preferable. Say, "The statement has been proved false."

**Providing — provided.** *Provided* may be used as a conjunction with the meaning *granted that*. *Providing* should not be substituted for the conjunction *provided*. Say, "Your undertaking will be successful, provided (not *providing*) you get the help that you expect."

**To raise — to rear.** Say, "The corn was raised"; "The cattle were raised"; "The children were reared."

**Real.** A vulgarism when used with the meaning *very* or *extremely*. Say, "The day was extremely (not *real*) warm."

**To rise — to raise.** Do not substitute one for the other. The principal parts are *rise, rose, risen*; *raise, raised, raised*. Say, "The river had risen rapidly."

**Secondhanded.** Vulgarism. Say, "Secondhand."

**To set — to sit.** Do not substitute one for the other. The principal parts are *set, set, set*; and *sit, sat, sat*. Say, "He had sat there an hour"; "She set the vase on the table and there it sits."

**So.** Avoid an indefinite use of *so*. Say, "The discussion was intensely (not *so*) interesting"; "The discussion was so interesting that all listened attentively."

**So — as; as — as.** Use *so* after a negative. Say, "He was not so tall as I"; "He was as tall as I."

**Some — somewhat.** Do not use *some* as an adverb. Say, "I felt somewhat relieved."

**Sort of.** A vulgarism when used as an adverb. Say, "I felt somewhat (not *sort of*) tired."

**To stop — to stay, to remain.** The intransitive verb *stop* means *to halt*. We *stop* at a house for a moment. We *stay* (or *remain*) there for a week.

**Such, such a.** Avoid an indefinite use of the expressions *such* and *such a*. Say, "They were very (not *such*) beautiful flowers"; "They were *such* beautiful flowers that all stopped to admire them."

**To suicide.** Newly coined and not reputable. Say, "Commit suicide."

**To suspicion.** Not reputable. Say, "To suspect"; "I suspected that the statement was false."

**Them.** A pronoun, not an adjective. Say, "Those (not *them*) books."

**These.** Plural. Say, "This kind"; "These kinds."

**A tough.** Noun. Slang.

**Toward — towards.** Either form is reputable. *Toward* is preferable.

**To transpire.** *To transpire* may mean *to become known*. It is incorrectly used with the meaning *to happen* or *to come to pass*. Say, "What was done (not *what transpired*) then will never be known"; "It has recently transpired that he was the thief."

**Unbeknown.** Vulgarism. Say, "Unknown."

**To wait on, or upon.** Correctly used with the meaning *to serve*. Say, "He waited for (not *on*) his friend" (to arrive).

**Wander — Wonder.** Do not substitute one for the other. Say, "He wandered into the woods"; "He wondered at the delay."

**Want on, in, off, out, etc.** Vulgarisms. Say, "I wish to get on."

**A ways.** See *falls*.

**When.** *When* should express an idea of time. Say, "A collision is a clash of one thing against another." (Not, "A collision is when one thing clashes against another.")

**When — then.** *When* may be an interrogative adverb or a conjunctive adverb. It should not be used as a simple

adverb expressing time, as in the sentence, "All was quiet for a time: when suddenly a great uproar arose." Say, "All was quiet for a time: then suddenly a great uproar arose." See 56.

**Where.** *Where* should express an idea of place. Say, "I have been reading in the paper that (not *where*) there was an earthquake in Mexico."

**A woods.** Not grammatical. Say, "A wood was"; "The woods were." Not much used in the singular.

## FIGURES OF SPEECH AND FORMS OF ARRANGEMENT

### FIGURES OF SPEECH

A figure of speech is an expression that is intentionally used with a different meaning from the accepted one.

Each word has one meaning, or more. We use a word literally when we make it signify the idea that good usage has given to it. Sometimes, however, we can express our ideas more forcibly or more clearly by making a word express a different idea; for example, "Rule with an iron hand," may be the most forcible expression for the idea, "Rule with firmness and harshness." This use of words with a meaning that is not literal is a figurative use.

Many literal meanings that words now have were once figurative. In the development of races and individuals, new ideas are gained, and the question naturally arises, What words shall be used to express new ideas? One race may borrow appropriate words from another race; the individual may find appropriate words in his own language, or the race and the individual may coin new words to express their new ideas. Often, however, both the race and the individual express the new ideas by means of familiar words; by en-

larging the meaning of existing words. The growth of our language is made possible by this fact that an additional meaning may be given to a word; for instance, formerly the word *leaf* was applied exclusively to the foliage of trees, plants, etc.; then it was used to designate one of the parts of a book; and still more meanings were later added to the word. These new meanings were at first figurative, but as time went on, they came through custom to have a purely literal significance. Holmes gave a figurative meaning to the words *leaf*, *tree*, and *spring* in the lines:—

“ . . . if I should live to be  
The last leaf upon the tree  
In the spring, . . . .”

**Simile.** A simile, or comparison, is a figure of speech in which one thing is asserted to be like another which it resembles in some way. Similes are usually formed by the use of such words as *like*, *as*, and *so*, and by the use of adjectives and adverbs in the comparative degree.

*Examples:—*

1. “Their lives glide on like rivers that water the woodland.”
2. Our ship was “as idle as a painted ship upon a painted ocean.”
3. “Wisdom is more precious than rubies.”

**Metaphor.** A metaphor is a figure of speech in which one thing is asserted or assumed to be

another thing which it resembles in some way. Often the thing used metaphorically is an attribute or an act.

*Examples:—*

1. "For the commandment is a lamp; and the law is light; and reproofs of instruction are the way of life."
2. "... if I should live to be the last *leaf* upon the *tree* in the spring. . . ."
3. "*Deep rooted* evils in the State abound."
4. "He flew to our aid."

**Personification.** Personification is a figure of speech in which an inanimate object or an abstract idea is represented as being alive.

*Examples:—*

1. "The wind whispered in the tree tops."
2. "Forsake not wisdom and she shall preserve thee."

**Metonymy.** Metonymy is a figure of speech in which one thing is represented by another, not because of a resemblance, but because the one thing is so associated with the other that the mind will think of the one when the other is mentioned.

*Examples:—*

1. "The pen (*i.e.* literature) is mightier than the sword" (*i.e.* war).
2. "He scorned the scepter (*i.e.* royal power) but revered the cross" (*i.e.* the Christian religion).
3. He studied Shakespeare (*i.e.* the writings of Shakespeare).

NOTE.—The word *synecdoche* has been used by some to denote that kind of metonymy which represents the whole

of a thing by means of one of its parts; e.g. "Busy hands (i.e. people) were toiling at the looms."

**Apostrophe.** Apostrophe is a figure of speech in which a person or thing that is absent is addressed as though he or it were present.

*Examples:—*

1. "Sleep, soldiers, sleep in honored rest, your battle laurels wearing."

2. "Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors."

**Allegory.** Though allegory is not a figure of speech, it is a form of narration in which the characters are personifications. Allegory usually abounds in metaphors. Spenser's *Faerie Queene* and Bunyan's *Pilgrim's Progress* are familiar examples. The knight in an allegory may personify the church; his sword may symbolize truth; and a dragon may personify selfishness. Much of the pleasure derived from reading allegory often comes from interpreting the meaning of the personifications and the metaphors.

## FORMS OF ARRANGEMENT

*Climax*, *anticlimax*, and *antithesis* are classified by some writers as figures of speech, but it seems better to consider them merely ways of arranging words, phrases, or sentences in a piece of discourse.

**Climax.** The word *climax* is derived from a Greek word meaning *a ladder*. A climax is a



series of expressions arranged in the order of increasing strength or importance.

*Example : —*

Lincoln recognized worth in the common people; he loved the common people; he fought for the common people; and he died for the common people.

**Anticlimax.** \* An anticlimax is a series of expressions arranged in the order of decreasing strength or importance. Anticlimax is to be considered an error in discourse unless it is used purposely to degrade the subject or to produce a humorous effect.

*Example : —*

“The western sky was awe-inspiring, wonderful, and beautiful. It was pleasing because of its many tints and shades of red and yellow.”

**Antithesis.** An antithesis, or contrast, consists of two opposed expressions arranged together. The nature of each expression is made prominent because of the contrast.

*Examples : —*

“The tongue of the just is as choice silver: the heart of the wicked is of little worth.”

“The world will ever bow to those who hold principle above policy, truth above diplomacy, and right above consistency.”

## SPECIAL PROPERTIES OF STYLE

The word *style*, as it is applied to discourse, means the manner in which the thoughts are expressed. The word is sometimes used incorrectly to mean good style, much Style as the word literature is sometimes used incorrectly to mean good literature. The word *style* may be applied as well to a mode of writing that is bad as to one that is good; for example, we may with as much propriety speak of a verbose style, a cramped style, or a rambling style as of a concise style, a spirited style, or a dignified style.

Most people understand in a general way the meaning of such words as humor, pathos, wit, sarcasm, and irony, but it would be difficult for them to explain what these properties of style are, and to tell how one differs from the other.

Students of psychology tell us that thinking is an act of bringing ideas together and seeing a relation, either of agreement or of disagreement, between them. The mind brings together the ideas *bird* and *fly* and sees a relation of agreement between them. This is a complete act of thinking, and the thought is expressed in the sentence, *Birds fly*. Sometimes the mind is surprised to see a

relation between seemingly incongruous ideas (*i.e.* between ideas that seem to be entirely unrelated). The words wit, humor, pathos, satire, sarcasm, and irony denote unusual or unexpected associations of ideas.

**Wit is a property of style that arises from an unexpected association of incongruous ideas, accompanied**

**by a feeling of amusement.** Usually  
 Wit wit belongs to single sentences rather than to longer pieces of discourse. If we say that a piece of discourse is witty, we mean that it contains many witty sentences, each one of which surprises and amuses us by showing us an unexpected point of view or relation. When Abraham Lincoln was asked how long he thought a man's legs should be, he replied that he thought they should be long enough to reach from his body to the ground. The wit of his reply arises from the unexpected suggestion that the length of a man's legs could be anything but long enough to reach from his body to the ground. When Mark Twain read an account of his own death, he said that the report was grossly exaggerated. We are surprised and amused to see that this statement is true. The wit arises from the unexpected association of ideas.

NOTE. — Excellent discussions of wit and humor may be found in William Hazlitt's essay, "On Wit and Humor," in *The English Comic Writers*, and in Leigh Hunt's essay, "On Wit and Humor."

Humor is the property of style that arises from an association of incongruous ideas, accompanied by a feeling of good will and amusement or pleasure. Humor usually belongs to paragraphs and longer pieces of discourse rather than to single sentences. Humor is a steady quality, while wit is a sudden flash. The incongruity from which humor arises is usually that of situations; that is, a character is placed in a situation in which he seems to be out of place. If we associate the idea *Darius Green* with the idea *attempting to fly*, we have humor, for the ideas are incongruous and they are accompanied by a feeling of good will and amusement. There would be no humor if the character were a skilled mechanic, for the situation would not seem to be incongruous; and there would be no humor if we were made to feel that Darius would be killed, for the incongruity would then be accompanied by a feeling of sympathy rather than of amusement. If we bring together the idea *a pompous, dignified professor* and the idea *falling on a muddy street*, we usually have humor. However, the association would not result in humor if the professor were old and feeble, and it would not be humor if the professor were to be seriously injured. Some good examples of humor are Mark Twain's *Innocents Abroad*; Hale's *My Double, and How He Undid Me*; Lamb's *Dissertation On Roast Pig*; and Irving's *Ichabod Crane*.

**Pathos** is a property of style that arises from an association of incongruous ideas, accompanied by a feeling of sympathy or pain.

**Pathos** If we bring together the idea *a feeble old professor* and the idea *falling on a muddy street*, we have pathos. The last part of Eugene Field's poem "Little Boy Blue" is pathetic because it associates the idea *Little Boy Blue* with the idea *death*. We feel that the two ideas do not properly belong together and the association of the ideas causes us pain. Pathos often characterizes an entire discourse, and sometimes humor and pathos both appear in a discourse, one following the other.

**Satire** is the property of style that arises from an association of incongruous ideas, accompanied by a feeling of disrespect intended to make the thing satirized appear ridiculous.

The purpose of satire is to ridicule folly and error in individuals, in society, and in institutions. When satire occurs in single sentences it may be considered a form of wit. Often the chief purpose of a piece of discourse is to satirize some error or folly in an individual or in society; for example, most fables are satirical in chief purpose. Æsop satirized the weakness of men who are willing to sacrifice principle in order to please friends, by comparing such men with the man with two wives, who allowed his young wife to pull out all his gray hairs, that he might seem young, and his old wife

to pull out all his black hairs, that he might seem old. Swift, in *Gulliver's Travels*, satirized littleness and meanness in men by comparing men with Lilliputians, who did foolish little things such as were being done in England.

Satire and humor often appear together and sometimes they are hardly to be distinguished. This distinction, however, is to be kept in mind: *Humor laughs with the thing while satire laughs at it* because of its folly or error. One can find much satire mixed with the humor in Hale's *My Double, and How He Undid Me*, for it is evident that Hale is laughing at the lack of sincerity and good judgment in people.

Sarcasm is the property of style that arises from an association of incongruous ideas, accompanied by a feeling of scorn or contempt. Sarcasm usually appears in single sentences or paragraphs and it often resembles wit, but its purpose is not so much to amuse as it is to inflict punishment. The judge used sarcasm when he said to the prisoner, "You seem to find much pleasure in whipping your wife."

Sarcasm

Irony is a kind of sarcasm in which there is an incongruity between the statement and the meaning that the statement is intended to have. The author says one thing and expects the hearer to understand that the opposite thing is true. Elijah used irony when he said to

Irony

the prophets of Baal who were trying to call Baal to their assistance: "Cry aloud: for he is a god; either he is talking, or he is pursuing, or he is on a journey, or peradventure he sleepeth, and must be awaked."

Irony has sometimes been called a figure of speech, but it differs from the figures of speech that we discussed in that it is not a word or phrase: it is a sentence or group of sentences.

## COMMON ABBREVIATIONS IN GOOD USE

**NOTE.** — The student should acquire the habit of consulting the dictionary for abbreviations, derivation of words, synonyms, etc. This list is given for convenient reference.

- A.B. or B.A.** = Bachelor of Arts  
(Latin, *Artium Baccalaureus*).  
**A.D.** = in the year of our Lord  
(Latin, *anno Domini*).  
**a.m.** = before noon (Latin, *ante meridiem*).  
**A.M.** = Master of Arts.  
**anon.** = anonymous.  
**B.C.** = before Christ.  
**B.S.** = Bachelor of Science.  
**C.E.** = civil engineer.  
**cf.** = compare (Latin, *confer*).  
**ch. or chap.** = chapter.  
**D.D.** = Doctor of Divinity.  
**e.g.** = for example (Latin, *exempli gratia*).  
**et al.** = and others (Latin, *et alii*).  
**etc.** = and so forth (Latin, *et cetera*).  
**ff.** = the following (pages).  
**Hon.** = Honorable.  
**ibid.** = the same (author or source).  
**i.e.** = that is (Latin, *id est*).  
**inst.** = instant; *i.e.* this month.  
**LL.D.** = Doctor of Laws.  
**m.** = noon (Latin, *meridies*).  
**M.C.** = Member of Congress.  
**Messrs.** = (plural of Mister)  
(French, *Messieurs*).  
**Mlle.** = Miss (French, *Mademoiselle*).  
**Mme.** = Madam (French, *Madame*).  
**M.P.** = Member of Parliament.  
**MS.** = manuscript.  
**MSS.** = manuscripts.  
**N.B.** = note well (Latin, *nota bene*).  
**p.** = page. **pp.** =  
**p.p.** = past participle.  
**Ph.D.** = Doctor of Philosophy.  
**p.m.** = afternoon (Latin, *post meridiem*).  
**pro tem.** = for the time (Latin, *pro tempore*).  
**P.S.** = postscript (Latin, *post scriptum*).  
**q.v.** = which see (Latin, *quod vide*).  
**R.R.** = railroad.  
**Rev.** = Reverend.  
**R.S.V.P.** = answer, if you please  
(French, *répondez s'il vous plaît*).  
**ult.** = ultimo; *i.e.* last month.  
**vid.** = see (Latin, *vide*).  
**viz.** = namely (Latin, *videlicet*).  
**vol.** = volume.  
**vs.** = against, in contrast with  
(Latin, *versus*).



## GENERAL DIRECTIONS

### FOR WRITING AND CORRECTING THEMES

1. Use regular composition paper.

NOTE. — The teacher should select heavy, ruled composition paper of a uniform size and shape and should refuse to accept themes written upon any other kind of paper. Paper ten inches long and eight inches wide is good.

2. Use black ink and a pen heavy enough to make a line that will not tire the teacher's eyes.

3. Write on only one side of the paper.

4. Leave a margin of about one inch at the left side of the paper. The paragraph margin should be twice as broad as the margin.

5. Do not crowd the writing at the right edge of the paper, and do not leave broad spaces at the right side of the lines, except at the end of paragraphs. If a word is divided at the end of a line, be sure to divide it between syllables and to use the hyphen.

6. Write the title on the first line of the page and underscore it with three continuous straight lines or with one continuous wave line.

7. Leave the second ruled line blank.

8. Begin writing at the paragraph margin of the third ruled line.

9. If the teacher so instructs, fold the paper once lengthwise.

10. If the theme is folded, indorse it on the outside with your name, the date, the name of the class, and the title of the theme; for example: —

Thomas Mason  
September 22, 1914  
Composition I A  
The Old Engineer

**NOTE.** — The indorsement should be placed on the side of the theme that would be the front cover if the folded theme were considered a book. It should be placed near the top of the paper.

All themes should be composed thoughtfully, written neatly, and punctuated carefully. Hurried and careless theme writing harms the student more than it helps him; therefore the teacher should refuse to read themes that are carelessly written. Every period should be a round dot; every *i* should be dotted carefully; an *o* should not be made like an *a*, and a *w* should not be made like a *u*.

Themes should be placed on the teacher's desk at the beginning of the recitation period of the day on which they are due. Some of them may be read in class and criticized by the students and the teacher.

### THE TEACHER'S CORRECTIONS

The teacher should mark the themes later and return them to the students. The students should examine the themes that are returned, and correct or rewrite them if directed to do so: then they should return the themes to the teacher so that at the end of the term the teacher will have from each student all of the themes assigned, written in a satisfactory form.

Of course the teacher will choose his own method of correcting themes. The following marks are recommended. Usually they should be placed in the margin and opposite the error.

**Sp.** = Incorrect spelling.

**p.** = Punctuation: needed, not needed, or incorrect.

**cap.** = Use a capital letter.

**No cap.** = Do not use a capital letter.

**S.C.** = Incorrect sentence construction.

**C.W.** = Choice of words is not good.

**F.** = Form is not good. (This includes bad penmanship, blots, and general lack of neatness.)

**¶** = Paragraph.

**No ¶** = Do not begin a paragraph here.

**ar.** = Arrangement not good. (Arrangement of words, phrases, sentences, or paragraphs.)

**○** = Combine. (Combine two words into one, or two sentences into one.)

**∥** = Separate. (Separate parts of a word to form two words, or parts of a sentence to form two sentences.)

**-** = Use a hyphen.

**^** = Insert a word, phrase, or sentence.

**[ ]** = Omit. (In the teacher's judgment, the word or words inclosed in brackets should be omitted.)

**G.** = Glossary of misused words and phrases, or the dictionary.

A number written on the paper refers to a rule of capitalization, punctuation, or sentence structure, given in Part III.

**=** Note. The teacher may use an asterisk before a note to indicate that it is to be copied in a notebook. The mark \* S. C. may be used to indicate that the sentence is to be copied in the notebook in both the incorrect and the correct forms.

### STUDENT CORRECTIONS

Corrections should be made with red ink. They should be made between the lines and above the errors. The student should not erase parts of his theme marked incorrect, nor should he erase the marks of the teacher.

The teacher may give the students some general directions for correcting themes, but always the student should try to

use good judgment in making corrections. If a word is misspelled, it should be written in correct form above the error. If capitalization is incorrect, the entire word should be written in correct form above the error. If a sentence is grammatically incorrect, the error may perhaps be corrected by changing only one word. If words are inclosed in brackets by the teacher, the student may draw a red line through the words if he understands why they should be omitted. If the arrangement of two or more words is incorrect, the student may draw a red line through the words and insert them in the proper place by the use of the caret; but if a phrase, sentence, or paragraph is not properly arranged, its proper place may be indicated by the use of an arrow. The beginning of a paragraph may be indicated by the paragraph mark; and if a paragraph is incorrectly begun, the student may draw a red line through the blank space.

A rewritten theme should be dated the same as the original theme. The title of the rewritten theme should be underscored with red ink.

### SUGGESTIONS FOR TEACHERS

It is often well to instruct the students to keep a composition notebook. This book may contain the assignment, dated; misspelled words in the correct form; notes dictated by the teacher; incorrect sentence constructions and the corresponding correct forms; and other material.

The teacher may find it convenient to place a mark at the top of the first page of each theme to indicate what the student is to do with the theme. The following letters are suggested.\*

**A** = Return without corrections.

**B** = Correct with red ink and return.

**C** = Rewrite, and place the rewritten theme and the original theme on the teacher's desk.

# KEY TO RULES IN GRAMMAR AND DICTION

(This key is intended to help teachers to find rules when they mark themes.)

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